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California Kitsch Santa Rosa's Joe Leonard

By Scot "Gon" Rienecker

"It goes like this; nekkid lady, um, okay—goofy little pill guy, then... an atom symbol made out of bullets revolving around JFK's head." That's how California painter and tattooist Joe Leonard describes his spontaneous process of creativity. "I never have a game plan— I just start working." Influenced by a variety of artists from Caravaggio and Rauschenberg to Tex Avery and Robert Williams, Joe's kaleidoscopic creations are a testament to playfulness. "I think that my work reflects the fact that I'm really having

fun doing this stuff in my down time. This is the one time when I'm not constrained by some else's vision as I am when I tattoo."

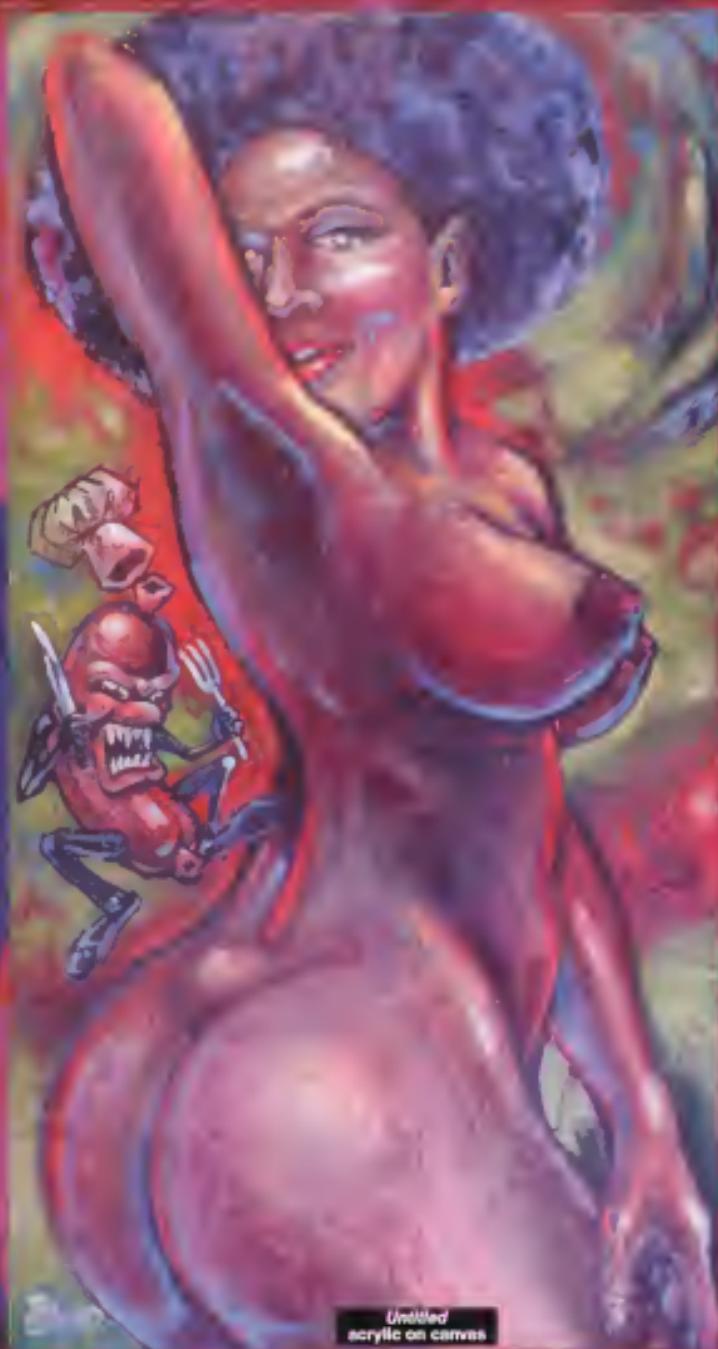


Untitled
oil on canvas



Untitled
mixed media

"I've
been
called
a perv
and
accused
of using
drugs."



Joe began his formal art education as early as the 8th grade at Moore College of Art, "...an all girls school!" Eventually, he attended Tyler School of Art, a branch of Temple University, where he graduated *Magna Cum Laude* with a Bachelors in Fine Art. "Immediately after, I began an apprenticeship in tattooing."

Over the years, Joe has seen a definite correlation between his drawing, painting, and tattooing. "Despite the technical differences in these mediums... black outlines prevalent in tattooing worked their way into the paintings as well as a lot of the subject matter I was working with. As I loosened up and became more comfortable with the process of tattooing, I discovered techniques and looks that I'd achieved painting leaking into my tattoo pieces." One of the qualities common to Joe's work on canvas, paper, or in skin, is his extensive and well executed use of color. "I got a 'D' in color theory in school, so I don't know where that comes from."



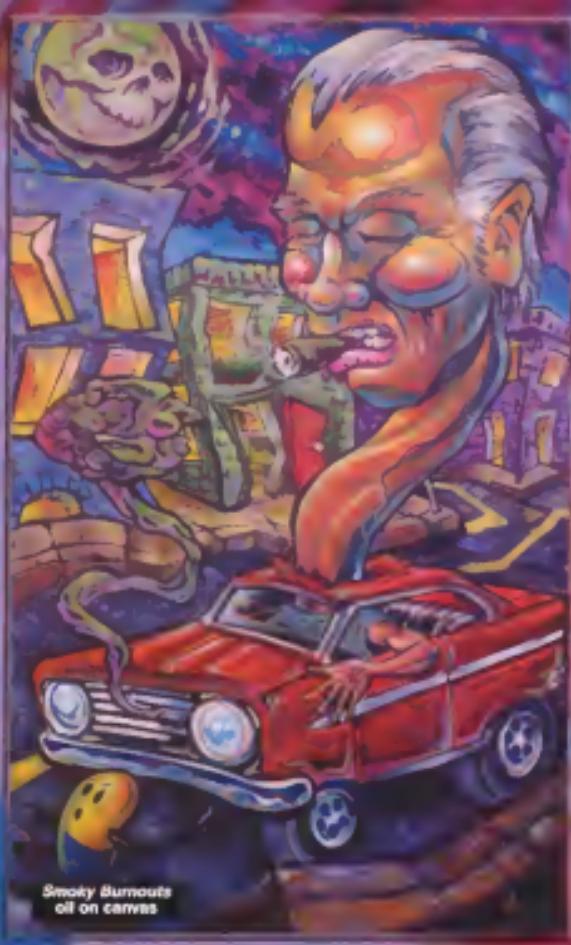
Untitled
acrylic on canvas



Untitled
oil on canvas



Untitled
acrylic on canvas



Smoky Burnouts
oil on canvas



All untitled
all mixed media





So what is Joe trying to "say" with his artwork? "I'm not into heavy statements or social commentary. Hard living had wrung the angst out of my system by the time I was twenty-five. I'm not saying that appalling injustices aren't being committed daily or that America is chock full of do-gooder sweethearts. I simply don't want to hash over that nastiness when I'm doing what I love." Okay, so Joe isn't really "saying" anything, but what are other people saying about it? "When people look at my stuff they laugh a lot. I think that's cool. I've been called a perv and accused of using drugs. But for the most part people just giggle and try to find the hidden truths in my work. They concoct wild theories about what this guy here is doing and so on." Give Joe a break, he's just havin' fun. So much so that sometimes he can't stop himself! "I've got a touch of the obsessive personality so I have a real need to start and finish a piece in a short period of time so I can move on, start and finish the next one."

"I'm not into heavy statements or social commentary... I simply don't want to hash over that nastiness when I'm doing what I love."



Polar 1
mixed media



Polar 2
mixed media



Polar 3
mixed media

アーティスト
アーティスト

II Protectors In the World
acrylic on canvas



Untitled
mixed media



Untitled
oil on canvas



Joe Leonard

With all this work Joe is getting done, one would hope he would be exhibiting somewhere.

"I've done some small scale shows, typically in coffee shops, clubs, etceteras. Currently, most of my work is hanging at Monkey Wrench looking for new homes. Limited wall space and that obsessive quality in my personality I mentioned earlier demand that everything is for sale. I've fired off slides to a number of galleries, so we'll see." Maybe some of those galleries will give Joe a break, but luckily, this one has his work

right now.

Joe Leonard can be contacted through Monkey Wrench Tattoo, 1700 Mendocino Avenue, Santa Rosa, CA 95401 tel: (707) 575-0610.



Transformational Hybrid

Allen Toney's Electronic Paintings



Missa Tri-Tri-Apocalypse
1992, 24" x 24", electronic painting



Ganesa - VIII
1993, 24" x 24", electronic painting



The Guardian of Vapors
1990-92, 8.5" x 11", electronic painting

Allen Toney began his professional art career in 1991, while still a student at Marshall University, where he focused on oil painting, printmaking, and photography. In 1992, he began working exclusively with "electronic painting", using graphics, computers and electronic drawing tablets to produce his imagery, with the intent of creating a stylistic hybridization.

"On the surface, much of my work involves combining classical painting themes and techniques with the unique possibilities of digital image processing," says Toney. "This can produce interesting imagery, but I feel there is more to be gained than just a new type of visual style."



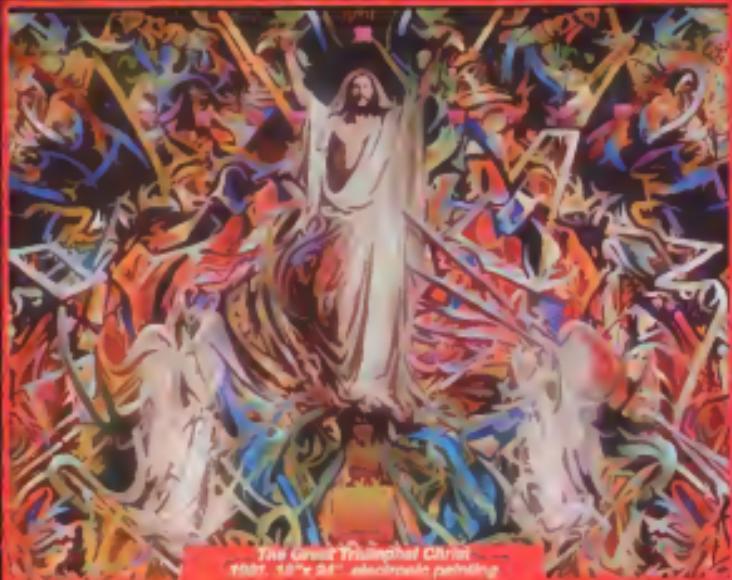
The Touching of Sky
1992, 8.5" x 11", electronic painting

The artist hopes to evoke a deeper response from the viewer. "I believe an internal transformational process is also available. By providing what I feel is a natural surrealist vehicle, the computer can become the facilitator for a deeper exploration of the self, and in so doing, through this heightened self awareness, I believe a purer form of art emerges."

Toney has exhibited in a number of one-man shows and his work has appeared in numerous magazines. You may contact the artist care of this magazine.



Requiem 201
1989, 8' x 10', Giclee print on canvas



The Cross Triumphant 2001
1997, 10' x 24', electrostatic painting



Mystical Sub-Astral Self-Portrait
1993, 10" x 24", electronic painting



*The Three Tripteks of Finis,
Psychosex and Transcendence*
1994, 8.5" x 11", electronic painting



*Angel of Met Cross Being Enthroned in the
Vapors of Meta-Mystical Dimension*
1997, 26" x 26", electronic painting

"...the computer can become the facilitator for a deeper exploration of the self, and in so doing, through this heightened self awareness, I believe a purer form of art emerges."



Night Fall
1999-2000, 8.5" x 11", electronic painting



Hard(ware) Art

by Abby McGowan

Five years ago, Joe Chnapko started arranging relief figures made of sheet metal on his paintings. "I found I could satisfy—in one piece of work—my need to paint in the realistic style I had studied since childhood and my love of bringing together various materials to create abstract patterns."



"The use of nude human bodies engaged in movements that need no explanation gives the art its universality."





Each [sculpture] is begun with a shape in mind: a spiral, arch, French curve or figure eight, always with some alterations to undercut any symmetry that might exist.



Over the next 3 years, he developed a way to take his work one step further. In 1997, Joe sculpted his first life-size, free-standing form constructed out of sheet metal and wood. This transition took place mainly, Joe says, because he wanted to create art that anyone could appreciate. "The use of nude human bodies engaged in movements that need no explanation gives the art its universality. The viewer is presented with a set of familiar objects for which no esoteric knowledge is needed. Because they tell no story, the viewer is allowed to respond non-verbally and non-rationally to the aesthetic qualities."

Constructing these forms is an arduous process. Each is completed through a technique that Joe describes as "irrational and non-cost-effective." It requires that the sculpture be worked on not as a whole unit, but piece by piece, "like a little skyscraper." Each is begun with a shape in mind: a spiral, arch, French curve or figure eight, always with some alterations to undercut any symmetry that might exist. "Circular forms are boring," Joe says. "A composition is more dynamic when it's asymmetrical."

Though his technique is "absurd," Joe says the construction itself requires endless engineering decisions and much rational problem-solving. Since each figure takes 2-3 months to complete, one might wonder why Joe doesn't employ an easier method. The answer, he explains, is in the details.

"Using nuts and washers for nipples and curling shaved aluminum to make chest hair cracks me up. My obsession with the materials drives me; balancing anatomy with the abstract, juxtaposing textures to create a feeling of movement and grace out of materials purchased in a hardware store."

Joe says the results of this laborious process tell no story, give no advice or message and make no attempt at timeliness, irony or poignancy. Seems like a lot of work to convey no special statement. "Well," Joe says with a grin, "I really make these things to decorate my own house. There is so little good art around, you have to make your own."

For info on upcoming shows, call: (610) 776-6693, or write 1803 1/2 Linden St., Allentown, PA 18104.

Unexplored Territory

The Passion of Paul Pope

Besides, they killed art years ago. They killed it, then replaced it with a simulation. Then life was replaced with a simulation. People going to see the Mona Lisa, not to look at it, but because it's the Mona Lisa. Then they quit going to see it at all, they just stitch it in on a screen. A picture of a picture on a screen. A knowing tired nudge and wink saying we've seen it all. It's all been done. Don't try anything new, we've used up 'new'."

...the romantics never believed that, though. They'd say maybe you've heard it and said it all—but I haven't. So art isn't dead. It's just holed up in some second-story studio..."

(from *Heavy Liquid* #4, written and drawn by Paul Pope)

Paul Pope isn't holed up in some second-story studio; it's the sketchbook, actually. Most of his apartment is rock-paper, but comes from volumes of art books, and a large collection of CDs.

Memorizing black-and-white pages of the latest in his series of self-positioned comics, *THB*, hung across an entire wall. Blank, comical, executive figures, and landscapes comprised of fluid, spontaneous black line work and perfectly empty space choices adorn every page. Although his style pays homage to some older comic greats (Alex Toth, Milt Caniff, and Hugo Pratt, to cite a few), there's a ubiquitous quality to his work that sets him apart from his comic peers and influences.



Paul writes lengthy essays on his ideas and opinions, he often includes "glamour shots" of himself in his books, and some of his characters bear a strong physical resemblance to their creator, which has lead to his being labeled, perhaps unfairly, as arrogant. Sincere and intelligent, what struck me the most about Paul was his enthusiasm for the medium of comics. He speaks eloquently on their past and present and his agitated optimism about their future is intense. He cares deeply about the part he can play in the medium's progression, and speaks excitedly about its "unexplored territories." Something new, something romantic that "they" haven't heard or haven't said. Comics are his passion, and his passion is what sets Paul Bane apart from the crowd.

A2A: Why did you choose to work in comics? Comic book artists never get any respect—at least in the US.

PP: How many painters get respect? How many performance artists get respect? I think it's more that the medium is vibrant, it's really unexplored. Everything has potential with graphics, with every gesture it's possible, with every expressive line it's possible. And unlike painting—which I find problematic not only for financial reasons but also out of deference to all of the great things done by Picasso, by Rothko, by Rembrandt—if you look at the comics medium, I mean, there's a lot that hasn't been done yet. A lot of unexplored territory.

A?A: Who was the most influential person in comics for you?

PP: if you want to say early Impulsees, maybe Jack Kirby or Mill Caniff. I would say a lot of pop art has been influential, in terms of conceptual approaches to image-making and the use of clichés, and to find ways to approach the problem of working with sentiment which isn't sentimental. Now that I'm working, I try not to look at comics, because comics are full of clichés and they set you up to concern yourself with the impact of the images.

Since I've been working with a Japanese publisher for the last few years, I have looked a lot at manga. I think they have a lot of interesting visual approaches, interesting storytelling styles.

A7A: How does working for a Japanese publisher differ from working for American publishers, like DC or Dark Horse or Marvel?

PP: It's in the approach. First of all, manga is huge, it's been culturally absorbed—everybody reads it. That approach is more what I think a

film studio would be, where they want to make commercial projects and they advocate working with a team of people. So I would come up with ideas and a visual style and I would do the work, but I was required to work with editors—literally work with them—to develop a project. And despite the fact that it sounds like a bad thing, it actually was really good, because they took the time to get to know me and assign me the right kind of person to collaborate with. Not being Japanese and not having the cultural reference of a Japanese person, it was helpful to work with somebody who was sympathetic to what I was doing and who had a good sense of how things translate culturally. They ended up publishing literally *ned to nothing*, though.

is the funny thing.
121-121

AA: Is it hard to self-publish?
PP: Well, speaking literally, self-publishing is not difficult, because if you have the money someone will print it—even scribbles done in coffee grounds with a fork—but to make a living at it, that's difficult. You have to be really disciplined, you have to have an approach to your career, and you have to constantly improve while making a living out of it. So it isn't difficult to self-publish, but you do have to have a combination of perseverance and, in some sense, a commercial project. Even something as crazy as Big Ass comics by Robert Crumb, you know, he self-published that, I believe. So it doesn't have to look like an American-style comic book, but you have to find a way to get it in the hands of people who want to buy it.

A?A: In your books you include a lot of different material: photos, essays, maps—even the low-down on what the characters are wearing. Is that a way to become interactive or are you trying to connect more to the audience?

PP: What I try to do with my comics is give more. I'm conscious of the packaging of a comic. It's an object that you buy. It's a time-marker, in a sense, because you read it, you spend some time with it, and if it's really any good you get swept up by it the same way you would with a painting or a good song. So, I think if anything it's an attempt to create an atmosphere in which the comic-book ideas can flow.



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paul pope's
heavy liquid

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vertigo



"Well, speaking literally, self-publishing is not difficult, because if you have the money someone will print it—even scribbles done in coffee grounds with a fork—but to make a living at it, that's difficult."

A?A: Could you be happy doing Batman all the time? Doing mainstream stuff with someone else writing and you just drawing?

PP: No. On the other hand, I also know I wouldn't be happy if I was only self-publishing, because, to tell you the truth, I like working with other people. In a good collaboration you come up with things you couldn't have done on your own. And that's exciting.

But I know a lot of guys that do work in the mainstream who are frustrated because they have stuff they'd like to do but it doesn't fit into the venue of what a mainstream comic is. Luckily [THB] has a big enough audience that I can do whatever I want, for the most part, and if it's good, people will want to buy it—which is different from working with a franchise like Batman. There are certain rules that you can't break. Like only some people know his secret identity and that can't change, and he has a basic look that can't change, and the costume is pretty much "him." Things like that.

A?A: Is there a lot of jealousy in the comic book industry among artists?

PP: The only thing I do see is a sort of awareness of who is making what money. Surprisingly, there's a pretty big rift, I'd say, between the kind of stuff that interests and inspires mainstream artists and alternative cartoonists, and there's a lot of antipathy between those two groups. I think it's kind of stupid, because everybody likes good comics, whether it's fucking Peanuts or old Fantastic Fours by Jack Kirby. Great comics are great comics. That's one thing I hope to do, propose a third wave between the alternative and mainstream.

A?A: You did an interview with Jeff Mason where you said that when you're drawing, you think of artists, but when you're writing, you think of music. You approach it on a musical level.



"Everything has potential with graphics, with every gesture it's possible, with every expressive line it's possible...if you look at the comics medium I think there's a lot that hasn't been done yet. A lot of unexplored territory."

PP: Just the other day listening to the new album by Low. It's just really slow, sludgy, emotional music, and I was thinking, I'd really like to be able to do something with this kind of intensity in comics. So in terms of storytelling, the kind of ideas that really get me, they usually do come from music, because music is so immediate. It just hits you on an emotional level. A novel, even a great novel, takes a day or two to read, even if you read straight through.

A?A: So it's all the emotion condensed into two to five minutes?

PP: Yeah, there's more of a clarity, a directness. Everyone has their favorite music that's like the soundtrack of their life. When I think of etching, emotionally powerful art, I mainly think of music.

A?A: One last question. In a world without comics, what would Paul Pope be doing?

PP: Man, I'd be inventing comics. That's what I'd be doing. If they didn't exist, I'd have to invent 'em. (laughs)

For everything you'll ever need to know about Paul Pope, check out his website at <www.paulpope.com>.

THE DARK FANTASIES OF DANIEL HADDOCK



Evolution is one of the main components of art. Like all evolution, that of art builds upon what is in the past, and remnants of its ancestors are always visible in its present-day incarnation. Very little is left behind, or ignored.

As we near a new era with the birth of the second millennium, once again we are forced to broaden our definitions and widen our horizons. As John Cage proved to us years ago, even in silence can art be procured.

When the first computer was put to use many years ago, it was in itself a work of art that performed wondrous feats. It's a pretty safe bet its creators never imagined that what might come out of a computer would go directly to the walls of a fine gallery and be deemed "art."



But here we are, taking our first steps into a new time, and the eyes of computer art are still baby blue and nearly unseeing: its body still fresh and wet from the womb of art history.

"The power of art lies in our ability to see, feel, think, and imagine. We are all creatures of sight," says David Ho, painter and computer artist.

He creates many of the textures with traditional means like gesso and paint, but later, he scans them in and the finished product is a genesis of artificial and human intelligence. "I began experimenting with the computer about four years ago. During that time, I would usually traditionally paint my figures, scan them in, and utilize the computer to create the background and layout and adjust the colors. Slowly, I just started utilizing the computer to create the entire image. Perhaps this is due to my lack of technical skills. I've always had lots of ideas in my head, but expressing them traditionally always seemed to feel like an uphill battle. The computer was able to fill that void and allowed me to express myself quite freely."

Ho tends toward darker colors and greys as opposed to the use of brighter colors in his work. This scheme is used to convey his mood, components of which he maintains are "...darkness, perversion, melancholy, isolation..." among others. He feels that using more vibrant color would defeat the impact he is striving to achieve with the use of a more morose palette.

Many subjects within David Ho's work tend to be women. However, many of these women are presented missing either hair or their entire heads. "My art is figurative because there lies a purity in creating the human form. And the reason I create them without hair or clothes is because these items are artificial. When I create fantasy, I only wish for the "essence" of the work to relate to our real world (mainly emotions that we all feel), and the human figure can already express that "essence" without the need for trivial accessories.





"The power of
art lies within
our ability to
see, feel, think,
and imagine."

"And in many of my works, I utilize the female figure simply because I think it is beautiful. But instead of a boring rendering of the female body in some lame nudie mag pose, I try manipulating the female form and I mutate it into other objects. I don't create the female body for people to jack off to, but for them to imagine. Honestly, though, I think I do like to objectify the female form a little..."

Well, at least he's honest.

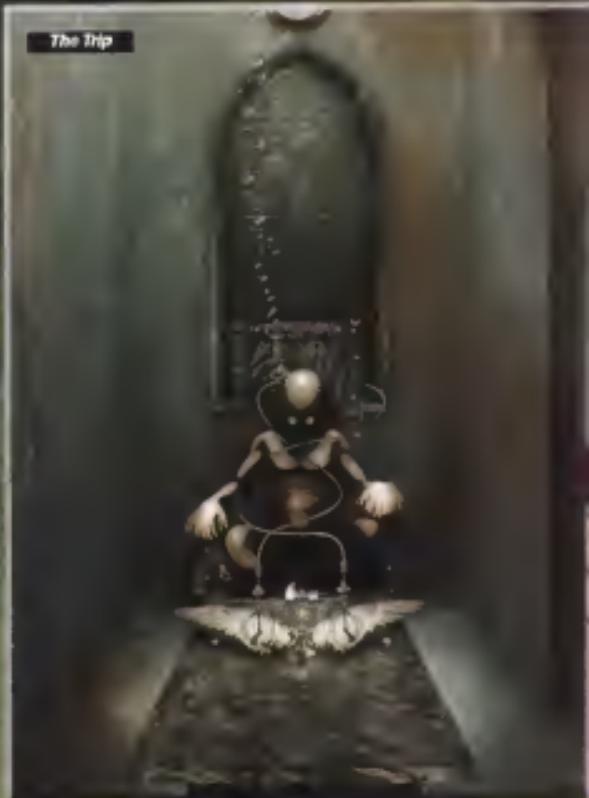
David Ho's work does not reflect his life directly, but it does reflect his fantasy life. He maintains that while they are not scenes that he has personally witnessed, his art is a manifestation of emotions that he has felt since he was a child. "My art acts as a form of therapy for me. A lot of negativity resides within me and instead of going on a shooting rampage to vent my anger and hatred, I put it in my art."

David Ho's works can be seen in the 42nd Annual and Step-By-Step Illustration Annual at the Society of Illustrators. Contact David for purchase information or further information at: ho@davidho.com or visit his website at www.davidho.com.

The Lovers



The Trip



"I've always had lots of ideas in my head, but expressing them traditionally always seemed to feel like an uphill battle."



Bullet & BORED



Please Wuv Me! — More "art" of Mitch O'Connell

Good Taste Products

Our perennial purveyor of perverse pop art has done it again! Internationally exhibited artist and beloved bon vivant Mitch O'Connell continues to lay waste to the axiom that no one could be that handsome and talented. Good Taste Products is proud to announce the release of its second book: *Please Wuv Me! — More "art" of Mitch O'Connell*.

Please Wuv Me! is 80 full color pages jam-packed with what Mitch describes as, "The result of the endless hours in between those non-paying jobs," and, "An autobiographical trip down memory lane," including, "Mitch O'Connell's lovemaking techniques revealed!" It also chronicles the relationship between Mitch and his beautiful wife and family. We are also treated to the first action-packed episode of Poodlemen, soon to be animated in all his poodler-rific glory! It's all presented in his boffo and wide-eyed style we've all come to know and love. The reason Mitch is so over-enthusiastic (believe us—he's nuts!) about his newest offering is that

you can see why he's pluggin' it so hard!

To order this instant collector's item, designed to be stored away and unread to preserve its investment potential, send \$17.95 [plus \$3.00 S&H, or \$6.00 over-seas] to Good Taste Products, P.O. Box 267869, Chicago, IL 60626. Also available: "See The Art Of You Dreams," a 48 page catalog of almost 800 Mitch O'Connell originals for sale, [add \$3.00 postage paid to the above address]. For yet even more information, visit Mitch's website at: www.mitchoconnell.com. —SR



Secret Mystic Rites The Art of Todd Schorr Last Gasp Publishing

Last Gasp Publishing is pleased to offer their full color, perfect bound retrospective on cartoon realist, Todd Schorr. This book chronicles Todd's evolution as an artist from his cartoon and monster fascination as a child, through his early days as a commercial illustrator, all the way up to present gallery shows, commissions and thoughts of the future. Todd's history is presented autobiographically, so it's a first hand look at his life and experiences.

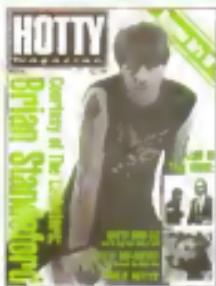
From artist Robert Williams who, as one will read in the book, became a good friend and mentor to Schorr as he made the transition from illustrator to painter. We also get a detailed and descriptive glimpse at the artist's influences throughout his career, as well as unique insight into Todd's technique from start to finish. With over 90 full color pages of awe-inspiring artwork, "Secret Mystic Rites" is a must have for any low brow art enthusiast.

Secret Mystic Rites—The Art of Todd Schorr is published by Last Gasp Publishing, 777 Florida Street, San Francisco, CA 94110. Posters and prints of Todd's work are available through L'Imagerie Gallery [B18] 762-8488. —SR

el Borbah Charles Burns Fantagraphics Books

In this collection of comic strips, previously published in *Heavy Metal* and *Hard-Boiled Detective Stories*, the protagonist, el Borbah, takes us through a series of "cases," all the while sporting a leopard, smoking cigarettes, drinking heavily, and using moves like the "double claw," the "knee drop" and the "frog punch" to squelch the bad guys. It'll make you laugh, it'll make you groan, it'll make you wonder what you've been missing by not watching Mexican wrestling on television all these years. —AM

**"Sanctioned
Boy-Chasing..."**
HOTTY Magazine



"...my gift to you." Ah, those welcome words of the E.E.E. (that stands for Editor and Everything Else, for those of you who have never worked with a mag before) Julianne Anderson. We doodled through the pages here at Art & Ink [and the office guys scowled at us, scorned, hurt looks on their faces that we could be so SUPERFICIAL!] and I am subscribing as soon as I am done writing this.

HOTTY is dedicated to a glorious task for the good of womankind: the objectification of super-cute, available, and occasionally barely-legal music boys. Yum, yum, yum. And the geriatrics over there had the sense to not make it as cheezyed out as, well, let's just say, other, worldwide, all-glossy, naked men mags. Nope, I am proud to stand in my trench coat on the corner and enjoy this one.

Not only does this super rag feature cute music boys, but we also get a HOTTY pooch (my girl Luna has a crush on Heebra), a "HOTTYs-Gone-By" section for all the boys who once qualified but didn't in the end, and a Bratz-cheer of a section called "HOTTY Naysayers"—my particular favorite for its catty-when-necessary rhyth.

Women, please do yourselves all a favor and pick up a copy of this delicious rag. Savor and then order back issues. And remember, yes, too, can submit a HOTTY for approval. Do not pass this by. Contact info: <Julianne@hotnymagazine.com>.—LB



Weasel
Dave Cooper
Fotographics Books

Weasel includes "Ripple—A Prediction for Tina," the first in a five-chapter serial. The story tells of the first encounter between Martin DeSemes and his honeyed model, Tina, and Martin's ensuing obsession with her. The character's transition from cartooning to drawing from life slightly resembles Cooper's own change in style. Anyone who is familiar with Cooper's 1996 Harvey Award nominated graphic novel, *Suckle: The State of Basil*, may be a little surprised by the difference between its cartoon layout and the realism with which Weasel is drawn. The change is intriguing: we can hardly wait to see what happens next.—AM



Ray Gun
Eugene W. Metcalf
& Frank Maresca

Fotofolio Books, publishers of lush photographic titles, has recently released two odd but extremely enjoyable volumes. *Ray Gun* is a collection of various models of the space toy, with examples from the 1930's to the 1960's. From the early Art Deco designs of the 30's to the colorful linolithographs of the 50's and 60's, *Ray Gun* is a great source book as well as just plain fun to look at.



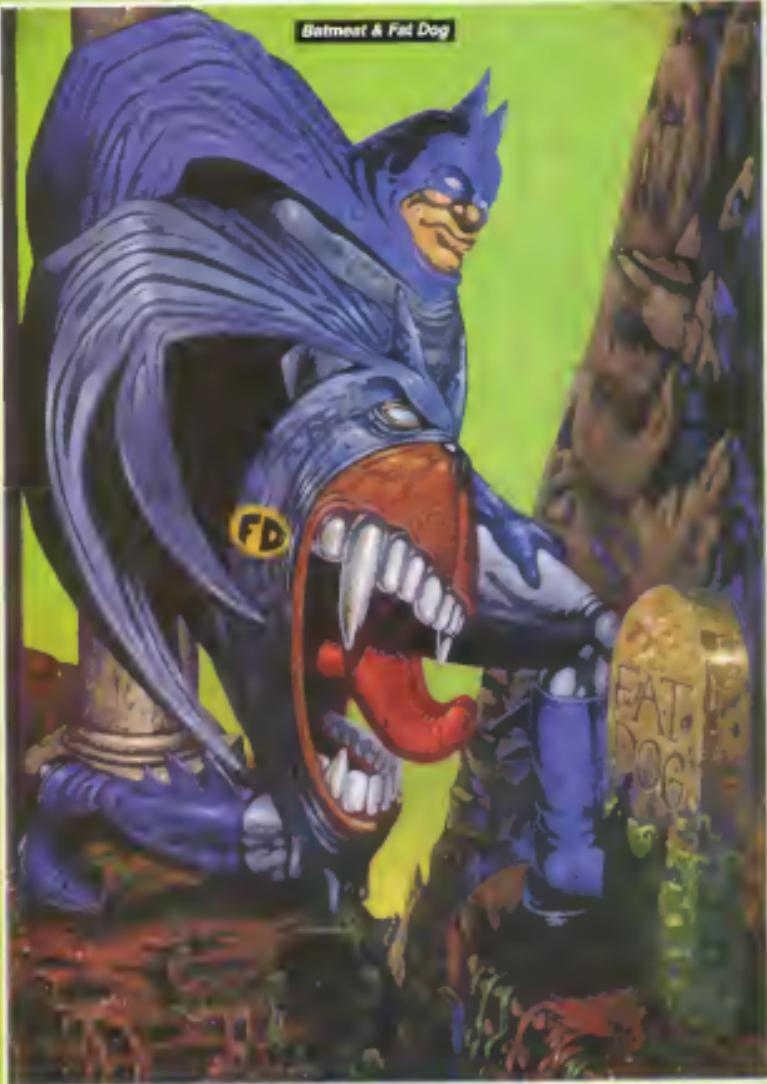
Close Friends
Larry Gionettino
Fotofolio

"Removed from the context of childhood, toys convey a multiplicity of memories, and not always good ones. We remember how fearful we were when we were little. There were strange monsters lurking under the bed and in the basement." So does the introduction to Larry Gionettino's *Close Friends* try to explain the vaguely unsettling quality of this collection of photos. Each image is an extreme close-up of a small toy creature, so close up, in fact, that the toy slips in and out of focus within the frame. These colorful compositions combined with the lack of sharpness to the photos makes for evocative work—you can read almost anything into them.

Fotofolio Books can be found at most museum bookstores or at Barnes and Noble stores. For further information, check out: <www.fotofolio.com>.—JCM

Unsuperheroes, Noodling Imaginary Xenografts, Tautological Grubs and Larvae, and A Very Fat Dog

Batmeat & Fat Dog



Perhaps the best way to describe my paintings is to relate a story about an evening I spent in Cusco, Peru. I was going to be working for a biologist in the Peruvian Amazon and had a few days to kill before leaving for the jungle. While trying to learn Spanish from 5 year-old *shaman's* boy in the sunny Plaza de Armas, one of the women I'd shared a taxi with in Lima showed up. She was an American woman named Julie who told me that she was going to have a great opportunity to meet a shaman from a nearby village and that I was welcome to join her. I was game. Sure. We decided to meet back in the plaza at 7:00 that evening.

The shoeshine boy wiped his runny nose on my sleeve and ran off with his friends.

Julie and I were both on time at the Plaza and walked over to the place where we were to meet her friend who knows the shaman. From a dirty side street we entered a smallish room with light green walls where a lecture was taking place. The lecture was being given in Spanish by a Peruvian woman. All 20 or so of the seats were taken but when we arrived two young men gave up their seats for us and sat on the floor. Julia, who is fluent in Spanish, seemed engrossed by what was being said. I understood none of it and stared dumbly at the symbols, lines and numbers on the chalkboard to which the lecturer would occasionally point. Mercifully, the lecture only lasted an hour. At the conclusion, I leaned over and asked Julia what it had all been about. "Astral travel," she said. "Oh, good," I replied. "I didn't know anything about astral travel, that really helps."



Curious Cow



Acting as corrosive alien enzymes that make actual meaning third or fourth on the list of things to "get" from them, these whimsical, dense cartoons "hit like the business end of a Louisville Slugger". Thus the preoccupation with the Grotesque, with the accidental, with the tragic, or, in many cases, with the smokable.



After she ~~blamed~~ the lecturer, Julie suggested that we go get some dinner. On the way to the restaurant she didn't mention anything about the shaman we were supposed to meet. I didn't press the matter because we could always meet the shaman after dinner. Anyway, I figured that it's probably better to meet your first shaman on a full stomach.

At the restaurant the menu was in Spanish only, so I let Julie order for me. She spoke quickly to the waiter and then excused herself to go to the restroom. In the reflection of a dirty mirror, I thought I saw her slip out the door. Twenty-five minutes later she hadn't returned and my food arrived. I use the term 'food' uneasily. Much to my dismay, I discovered that what she had ordered for me is known as cuy, or baked guinea-pig, a delicacy in those parts. Its body was skinned and blackened while its slightly burned furry little head was still intact; its eyes shriveled in its skull. I couldn't eat that sad little thing. My meal and I stared at each other while we waited for my friend to return—the friend that had ordered the death of this four-legged charcoal briquette on my behalf. The friend who was now not showing up to watch me not eat it. Time passed, the bed of lettuce upon which the little corpse was resting rusted around the edges, the lines on the waiter's face deepened, a yellowed poster on the wall curled a little more around the edges. My dinner leaned a little to the left. I wanted to name him but couldn't bear it. I pushed him an arm's length away but he looked small and lonely from that distance, so I pulled him closer. Out of boredom I poked him with my Swiss Army Knife, deflating him.



Woman in Red Turban



Prolonged exposure to their recurrent and frequently banal elements seems to induce a cumulative queasiness to the very 3rd eye that Musgrove, with his technique, in his paintings anyway, seems intent on persuading.

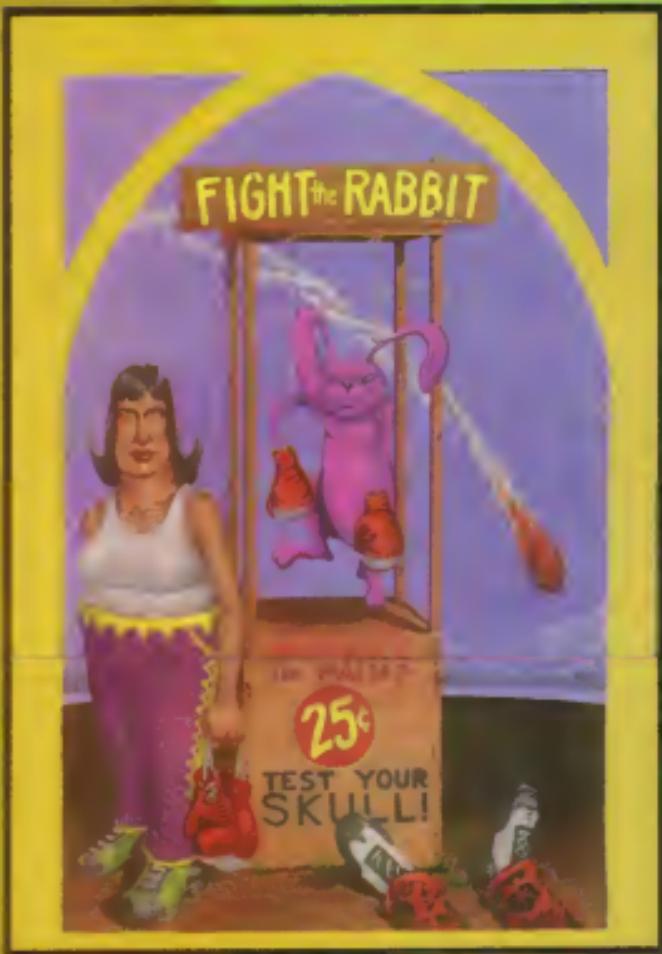
Finally, we said our part ways. As if suddenly a child into bed, I covered him with a napkin and bid him goodnight. I paid the bill and left the restaurant. I was cold, tired, out 4 bucks and had an existential sadness in my heart I couldn't explain, especially in Spanish.

As I walked through the Plaza on my way back to my hotel, I caught a glimpse of my friend in the bushes; she was making out with the Shaman.

—Scott Musgrove, Los Angeles 1999 (special thanks to Darick Chamberlin)

Musgrove's Dark Horse comic, *Fat Dog Mendoza*, is now an animated TV series produced by Sony Wonder, Sunbow Entertainment and Cartoon Network Europe. It begins airing this month.

Scott Musgrove can be reached at: modcitizen@aol.com or c/o Sunbow Entertainment, 1715 Victory Blvd., Burbank, CA 91506 (310) 391-1110.



Fight the Rabbit



Scott Musgrove & Mini Musgrove

The Fragile Beauty Of The Hideous

ALL Images
courtesy David Zwirner
New York/Amsterdam

Paintings by Anya Janssen
by Sean-Christopher Miller

"There was never a question of whether or not I would study art; I have been painting as long as I can remember," says artist Anya Janssen. "From a passionate hobby, it became a passionate job."

A native of the Netherlands, Anya studied at the academy of art in Den Bosch as well as in Arnhem in the early 80's. She also spent 7 years living and working in Berlin during that same period. By the early 90's she had developed a strong, vibrant style, creating a series of fantastical landscapes populated with all species of animals, skeletons and Anya herself.

"My sources of inspiration include modern photography, some 'masters' of fantasy and sci-fi art, some Pre-Raphaelites—the less decent ones—and the painters from the Hudson River School. And, of course, scientific documentaries about nature and the universe, medical books, taxidermy—I have a large collection of skulls and animals in formaldehyde—and museums of anatomy and pathology."



Shem Rega V

1999, 1.20 x 1.30 m, oil on canvas



Sham Age III
1999-99, 1.20 x 1.30 m, oil on canvas

"They are frozen in a state of icy deprivation or resignation—as if hypnotized by a car's headlight—at the same time fluid as water, as if they were fleeing from the gaze of the viewer."



Phases A
1999, 0.40 x 0.55 m, oil on canvas



Phases B
1999, 0.40 x 0.55 m, oil on canvas

Through the years, Janssen's perception of herself has changed in her paintings. She went from being a small speck on the landscapes to a destroyer of landscapes—a gargantuan stomping over the tiny citizens in a forest or plowing rivers that flooded the land. Her presence filled the canvas; like a goddess in a god-less land, she was the opposite of void.

"I became an explorer of human body and mind landscapes. I used to paint myself as a small figure within a giant world, but transformed into a giantess pissing on a tiny world; how big or important something is always depends on how you look at it, on which perspective you want to view the world from."

In her latest series of paintings, Janssen's likeness again physically fills the canvas, but this time rather than overwhelming the frame, she seems to be a captive in it.

The Frickleness of Mother Nature—Causing a Deluge
1993, 2.20 x 1.20 m, oil & phosphorus on canvas



"In these recent paintings I try to create a world where humankind is exposed to their animal urges. The human figure on the canvas is prominent, almost image-filling, and the figures are blurred and painted from an unexpected angle. The paintings depict introverted and helpless creatures."

They are frozen in a state of icy deprivation or resignation—as if hypnotized by a car's headlight—at the same time fluid as water, as if they were fleeing from the gaze of the viewer.

This sense of suspended animation is taken from Janssen's fascination with bodies preserved

formaldehyde, "...preserved for and examined by posterity. I love the fragile beauty of the hideous, the emotion of horror. In the same way I want people to feel uncomfortable when looking at my paintings."

The "blurry photograph" quality of the work certainly evokes a sense of discomfort. Says Anya,

"It's impossible to focus on the paintings; you can't capture the image at one glance, the movement is too quick. The eye and 'the nervous system' of the spectator are being manipulated."



The Parliament of Monsters III
1997, 0.80 x 0.80, oil on canvas



The Raft of the Medusa -Second Edition-
1993, 1.60 x 2.20 m, oil on canvas
Image courtesy collection Eldering

"I use my own body as a metaphor because it is both literally and figuratively closest to me. I couldn't use another model because then the personality gets in the way."



The Parliament of Monkeys I
1997, 0.80 x 0.80, oil on canvas

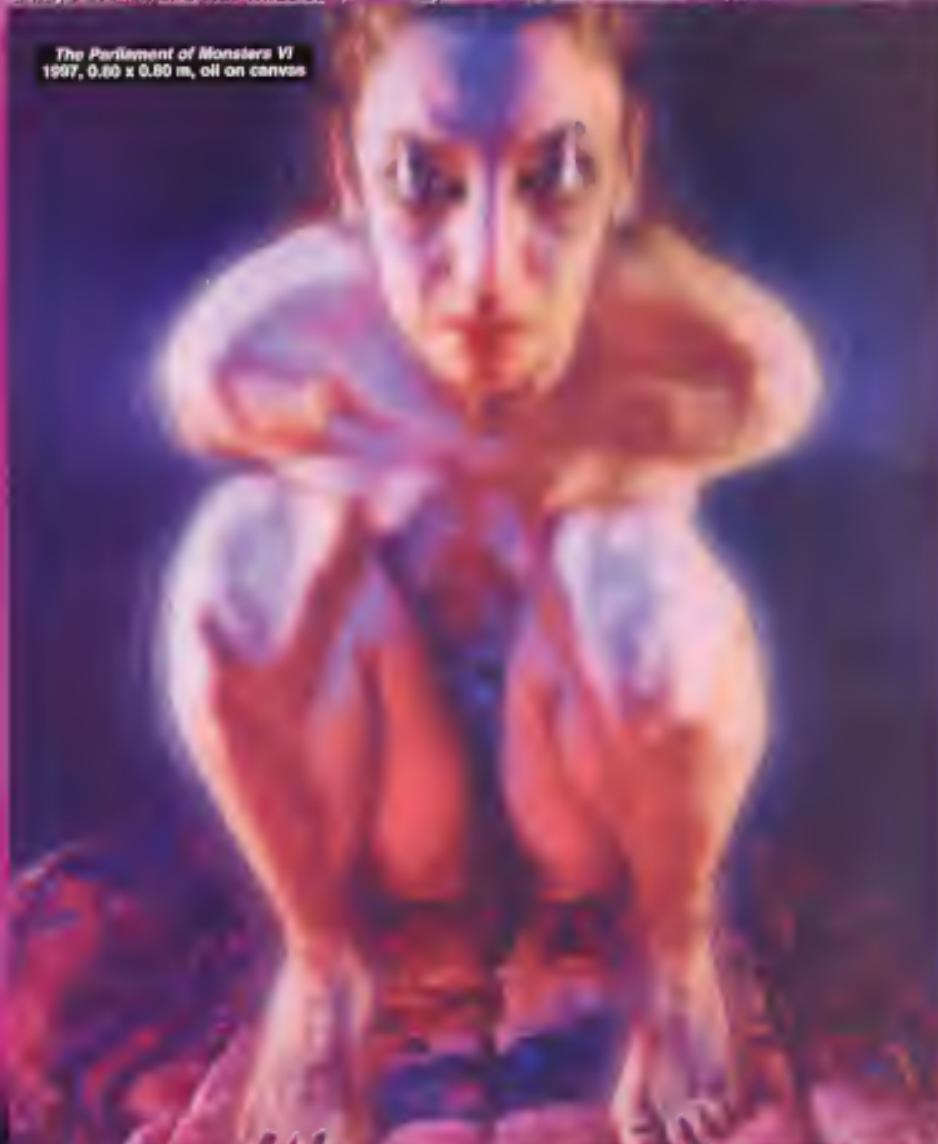
While Anya defines her latest paintings as depictions of "monsters" or "helpless creatures", they are also self-portraits.

"I use my own body as a metaphor because it is both literally and figuratively closest to me. I couldn't use another model because then the personality gets in the way. What's more, I'm my own perfect model—I'm always available," Oscar Wilde said. "The only

credible portraits are those who have little of the model and a lot of the artist in it."

Anya Janssen will be showing in several European cities next year. She also has a beautifully compiled book of her work entitled *Animal*. For information on ordering it, you can email her at anja@u7.dse.net. For more on Anya and her work, check out her website at <http://home.wen.nl/~pluim/>.

The Parliament of Monsters VI
1997, 0.80 x 0.80 m, oil on canvas





The Parliament of Monsters XII
1998, 0.80 x 0.80 m, oil on canvas



The Parliament of Monsters XIV
1998, 0.80 x 0.80 m, oil on canvas



Sham Rage VII
1999, 1.20 x 1.80 m, oil on canvas

Eastern Westerner: The Zen-Influenced Art of CJ Hurley

CJ Hurley recalls as a child a neighbor having had a lot of Asian art, largely Buddhist painting and sculpture as well as Ukiyo-e woodblock print images. He was drawn to the linear form readily present in the majority of Asian work, as opposed to what he was being fed in school, at a time when his teachers had been wooed by the emphasis on volumetric form in Western work. "Even when we covered Impressionism, there was little regard for the Japanese woodblock print, despite the fact that Impressionism developed as a result of European exposure to Ukiyo-e prints!"

"After years of trying to remove any religious affiliation from my life, I've finally settled comfortably into Zen Buddhism," CJ says. Buddhist philosophy also plays a large role in the backdrop of his paintings. Zen Buddhism is one of the keys to the ever-evolving meaning in CJ's work. Depending on the time-period, this is illustrated in various ways. "My paintings from around 1992 involve a lot of Buddhist color symbolism. Although these colors play a role in my later work, it's not as evident." His paintings also convey the idea of Buddha nature. "Even if you choose to ignore it, or disrespect it, you can't escape it," he says.

One of his main bodies of work involves Chromium Man. This character essentially began as a representation of the godhead. "He's best explained as the patriarchy out of control," says CJ. Chromium Man is often in conflict with his Buddha nature. In many of the pieces involving him, his Buddha nature can be found either locked inside of his actual body, or cast aside among the piles of clutter and junk somewhere else along the canvas.

Which brings us to another example of a Buddhist tenet explored in the work of CJ Hurley. "It represents the clutter that Zen meditation asks us to ferret out of our minds. Clear thinking is not possible for the fettered mind." Environmentally speaking, the clutter also represents the strain that we have put on our earth from living in a throwaway culture.

Chromium Man evolved from two of the artist's earlier series—the "Goddess" series and the "Green Girls and Scaly Men" series. The Goddess paintings explore mythology originally found around the god, and what has now become the territory of the god as a result of too many years of patriarchy. The Green Girls and the Scaly Men are the result of too many years of that same patriarchal conditioning, but CJ felt he was being unclear about their actual meaning, so he created Chromium Man as essentially their leader. "He is the purveyor of sexism and mass destruction. It is within the series of Chromium Man work that he has become some type of cult figure. He espouses his doctrine and people react accordingly. The Scaly Men have banded around this messiah and live on his every word."

"Wherever he goes, there is war and tyranny—but all under the guise of 'goodness and how things should be.' On the resistance side of the conflict is Lilith (represented by the wrench in the work "Lilith meets the Chromium Man"), representing the Feminist Consciousness. She and her spirited party of rebels try to counteract the tyranny of the Chromium Man."

"The Buddha fits into this in his neutrality. For the Buddha, there is no male/female. Although historically the Buddha has been represented as male, artistic representations of him rarely stress sex. This is most evident in India, where the Buddha is clearly an amalgamation of both sexes."



Courtship
1993, 30" x 38", acrylic on canvas



Polyester Pantomime
1993, 34" x 42", acrylic on canvas

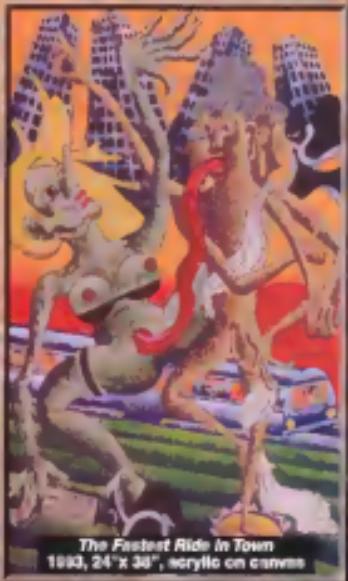
Lith Meets the Chromium Man
1997, 36" x 42", mixed media on canvas



The Buddha Meets the Chromium Man
1996, 30" x 42", mixed media on canvas



Buddhist philosophy also plays a large role in the backdrop of his paintings. Zen Buddhism is one of the keys to the ever-evolving meaning in CJ's work.



The Fastest Ride In Town
1993, 24" x 36", acrylic on canvas



Lap Dance
1993, 34" x 42", acrylic on canvas

And herein lies an important purpose of CJ Hurley's work: to instill in us the desire to take a good, deep, analytical look at the current male/female roles in society, and see how we relate them to religion, and the god and goddess roles we have been fed as a society for a very, very long time. Not to recognize superiority on one end or the other, not to play favorites, but look at the equality, and see which qualities assigned to the god may have been the qualities of a feminine deity first. "By placing the god and goddess on equal standing, I hope to aid in the elimination of society's negative response to individuals who fall outside of the established social norms...It is my intention to jar you into questioning current gender roles with my paintings."

You can contact CJ Hurley at: lohart@glx.net for purchase information and further information on his artwork.

Lauren Blake

The New Testament of Brian Viveros



"...we would practice sewing and stitching up napkins and oranges, pretending they were mutilated flesh."



"Violence, Evil, Strength, Intelligence, Love..."

Is it truly possible to be able to feel and be all of these things and be only one person? Well, according to Brian Viveros, yes.

"I believe it is possible to be all of these things...mixed emotions. We're all human."

Brian Viveros is the creator of *Vsail*, a comic whose main character takes his name from the acronym created in the above first sentence. According to Brian, *Vesil* is the embodiment of these tenets.

To read Brian's work and look at his art, it can leave one a little cold, a little confused, and a little in suspense. Not to give anything away, but *Vesil* seems to kill a half of a lot of people. What somewhat allays this violence is the cast of characters; they are mostly completely depraved and doing horrible, horrible things involving severe forms of mutilation, among other evils. They are people in the very deep and contorted bowels of pain and extreme debauchery (NOT the good kind...). "*Vesil* is salvation, the chosen one, respecter of no one. In the realm of *Vesil*, to live is to die."

Among his other artwork, the same kind of themes can be discerned, though to a much lesser degree. There does seem to be a great deal of stitching of skin and the like going on within his world, though.

"My father worked as a surgical tech at Corona Community Hospital in the 70's. He used to bring home photographs of accidents and surgeries. He would also bring little medical sewing kits home, and we would practice sewing and stitching up napkins and oranges, pretending they were mutilated flesh." Yeah, for get tossin' the old bell around in front yard, huh?

Brian also enjoys doing pin-up style artwork, and has recently found himself doing quite a lot of it. "Unfortunately, a lot of my hardcore bondage-style work is piling up and not getting that much exposure."



"ON TOP" 111

Brian was fortunate enough to get some very nice exposure through Lee Barany, H.R. Giger's agent. He was included in an exhibit with Giger entitled "The Art of Porn." To this day I am still honored. I remember sending that package out, thinking to myself, I know nothing's gonna happen, but I just wanted him to see my work. A week later he called and wanted to put me in a show. That day meant everything to me."

Does Brian see himself in Vesil? "Yes, maybe with the exception of his oversized penis and Mr. Olympia physique! When it comes to the twisted realm of Vesil, I am him, I am angry. He believes in himself, that's how he came to be, and that's who he is—my alter ego."

And about those words—Violence, Evil, Strength, Intelligence, Love—Brian tells a story. "I remember being in class, it was eleventh grade and I was sketching out this guy with black hair, sunken eyes, and a skull-like face. Although I should've been doing my school work, I was preoccupied with this piece that I had drawn on lined paper with a Bic pen. I wrote around him, Violence, Evil, Strength, Intelligence, Love. And that's what I think of when I see those words—a beginning."

Brian Vivaros is currently exhibiting his artwork at Corpro Mason Gallery in Culver City, CA. The exhibition will be up until February 4—so don't waste your time, check it out ASAP! The next issue of Vesil is due out around June of 2000, and you can find it in the Adult Section of most comic bookstores. You can also order back issues and other merchandise from Brian at 946 Alta Loma Drive, Corona, CA, 91720. Original art inquiries handled by calling (909) 279-1663. Check BMV Studios out on the web at: <http://members.aol.com/bmvstudios>...

"When it comes to the twisted realm of Vesil. I am him, I am angry."



Beauty Through The Hands

Denise de la Cerdá

Denise de la Cerdá is a tattooist who also owns and operates a small Gallery called Modern Electric in Jersey City, NJ. Completely self-taught, she has been producing her tattoo-influenced artwork for a number of years, for her personal enjoyment as well as for commercial clients.

"Growing up, I moved a lot," says Denise, "I never lived in one place longer than four years. That made my school

years rather hellish, and left me socially awkward to the extreme as a teenager."

The feeling of being a misfit, or an outsider, was a catalyst toward her life as a tattooist and artist. "I've never been beautiful, don't have any sort of fashion sense and never did, and so any beauty that comes through me has to come through my hands. The deepest communication with people that I have comes through the act of tattooing them. I have more passion for art than I do for making love. Making art for me is sexy to the point of being obscene."



Red Stained Glass Twin Pin-up Girls
1990, Watercolor, pen & ink on board



Three Demons
1990, Tattoo ink, graphite, pen & ink on board



Fish Jumped the Waterfall and Became a Dragon
1997, Colored pencil on board

Denise de la Cerdá

De la Cerdá lists a handful of tattooists as influential, among them, "Anil Gupta, Emma Porcupine, Mike Wilson, Sailor Jerry, Horiyoshi and as of late, Phuc Tran."

Denise de la Cerdá can be found at her gallery, Modern Electric, 297 Grove Street, Jersey City, NJ 07302 from Wednesday through Monday, 1 to 9PM. The phone number is (201) 333-5443. Also check out her website at <www.chicksdigittattoos.com>.



Dragon Heads
1998, Watercolor, watercolor pencil, pen & ink on board

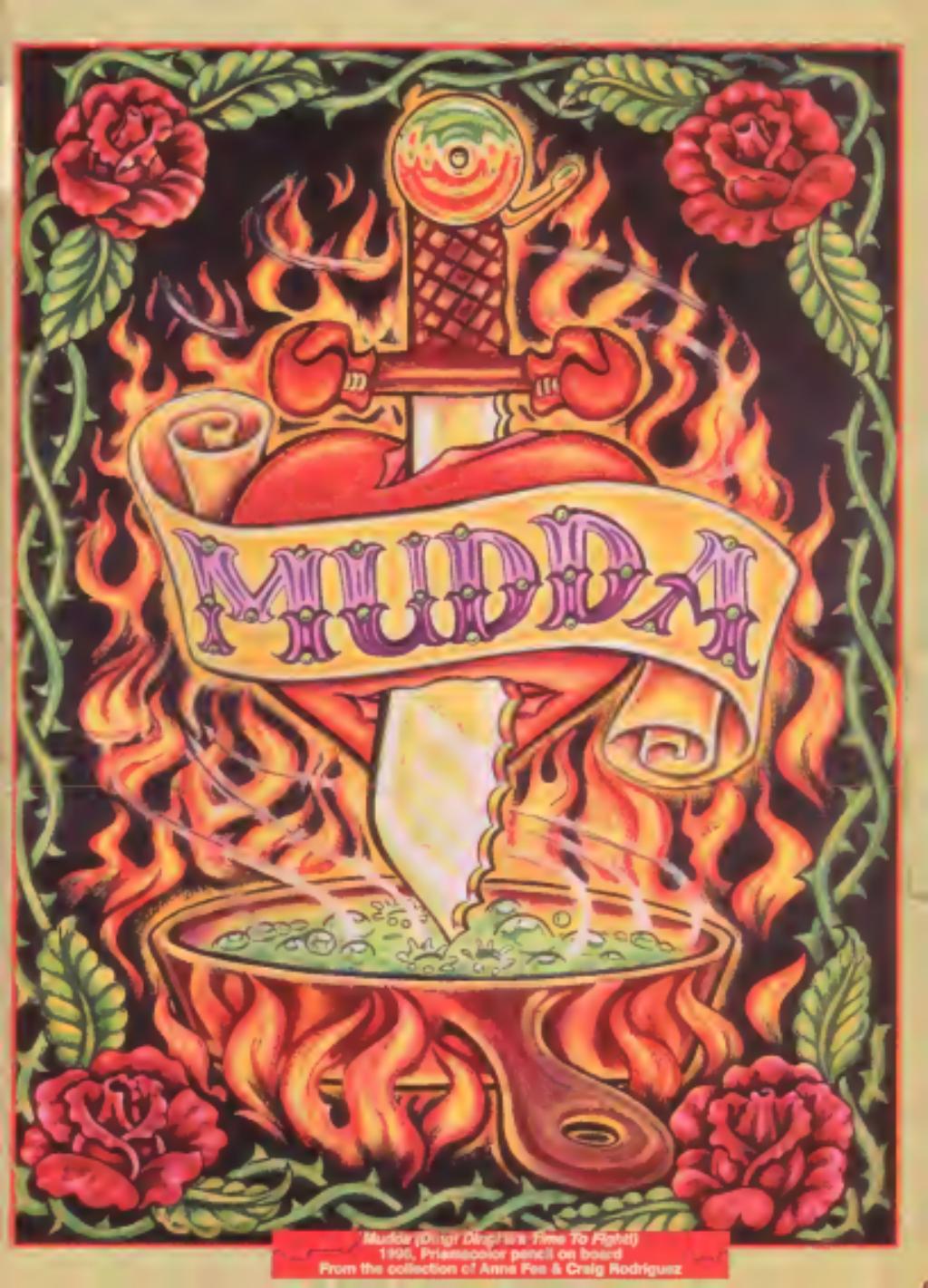
See Dragon Having an Altercation with an Octopus
1997, Negro pencil, pen & ink on board



"Making art
for me is sexy
to the point of
being obscene."



Dragon Head Combos #7
1998, Prismacolor pencil on board



MUD DAY

Mud Day (Ding Dong We're Fine To Right)

1986, Prismacolor pencil on board

From the collection of Anne Fea & Craig Rodriguez

Determining Nature: Pahl Hluchan

It is difficult to know where to start with Pahl Hluchan. His art is overwhelming in the sense that it contains and says so much. The artist will openly tell you that in many instances, there are ambivalent and/or conflicting meanings within one work.

At the outset, any viewer can focus on several of the constants in Hluchan's work. His attention to detail, and with that, the ability to glamorize, and in a way, exalt, the mundane; his sense of humor, countered in a subtle manner with dark something; and of course, his technical expertise.

These paintings politely but firmly request that you give them more than the once-over. The fact that the work does not demand analytical probe is what makes it nearly involuntarily, and necessary.

Protect Me From Fear
1996, 32" x 43", oil on canvas



Held Down By Immaturity
1996, 22" x 28", oil on canvas



Red Rabbit Gets Angry at Eggs
1996, 11" x 14", gouache on paper



Red Rabbit Punishes an Egg
1996, 7" x 11", gouache on paper



"Although nature is a self-sustaining system, it is designed for the continuation of species, not individuals."

Red Rabbit and Friends
1997, 10" x 14", gouache on paper



The Spirit Escapes the Red Rabbit
1997, 7" x 11", gouache on paper



We are largely being told about nature in the work of Pahl Hluchan. Human nature and the nature of the world in general are given summaries that turn into epics. He talks about the series with the Red Rabbit:

"The Red Rabbit is a character who is sometimes controlled by and sometimes rebels against nature. Forces both internal and external influence his actions. Overwhelmed by internal emotion, the rabbit intensely desires to steal the eggs, but once he has them, he becomes ambivalent. He is sometimes filled with an overwhelming love and desire to protect. Other times, he hates them for controlling his life."

With the Red Rabbit, we are given the eyes of the artist with which to sort out the effect of nature on the individual. As Hluchan says, "Although nature is a self-sustaining system, it is designed for the continuation of species, not individuals." So what are the effects of a vast machine like nature on the individual? Where does the individual place himself within the realm of his species and the innards of such a machine? What are the individual's perceptions? These are the questions that Hluchan's work asks us to consider.

Extra Family Value Meal
1996, 32" x 43", oil on canvas



Heaven Is Very Very Very Very Nice
1997, 24" x 36", oil on canvas



Red Rabbit's Happy Day
1997, 7" x 11", gouache on paper



"...the desire for comfort and security of the familiar can hold an individual back in life."



Animals After Each Other
1998, 18" x 36", oil on canvas

Hluchan introduces nature as a force with a seeming mind of its own in the sperm-like creatures included in the Red Rabbit series. They do not have the rabbit's best interests in mind, but "they depend upon the rabbit for survival, and delight when successful. They represent a force of nature that has its own agenda.

They also represent animal instincts, which influence part of behavior, for better or worse. On the whole, the Red Rabbit series, for me, is an allegory about how individuals are born into a world in which they are controlled by nature, where morality is often unclear."

Hluchan says that he often uses allegory as well as humor to examine life experience with perspective. "Without which, some of the subjects would be too painful to explore."

He again takes on an established, nearly integral portion of human nature in the series of paintings involving the stuffed pink and red things. "...half couch cushion, half teddy bear...they are the transitory object that is a replacement for mother.



The Escape
1995, 16" x 24", oil on canvas



The Triumph of Love
1967, 30" x 50", oil on canvas

They do represent comfort; how the desire for comfort and security of the familiar can hold an individual back in life. They also represent comfortable beliefs one might turn to in difficult times. They are an empty religion to make one feel safe."

Though they do not necessarily reflect things that have happened to him, Pahl Bluchan's paintings are about his life experiences. "They often represent how I am feeling at a particular moment," he says. "...being overwhelmed by responsibility, the desire to be taken care of, the wonder and horror of society and the natural world."

With all of the issues that he tackles in his painting, it's not a surprise that Pahl Bluchan started out as a film student at Rhode Island School of Design. Some of his series have a film-like sensibility, and when you take into account the fact that he did intensive studies in stop motion, claymation, and other forms of animation, it all adds up. He has been making masks, toys, and puppets of his creatures for the past few years and he plans to animate these things in a demonstration for an upcoming class that he'll be teaching at the University of the Arts in Philadelphia, PA.

One of the most striking things about Bluchan's artwork is the confidence it exudes.

Supermarket Temptation
1996, 34" x 36", oil on canvas



"Sometimes I am very clear about what an image means to me. At other times, I explore imagery to find out what I mean. Painting is an act of discovery. When I know exactly what a painting means before I start, it ends up preaching moral high ground and is less interesting. I explore a particular subject until it hits the right emotional note. Sometimes, I don't know why I have painted a particular painting until several years later. A single figure in my painting might be a combination of microscopic organism, machine, Bauhaus architecture, and balloon animal. These creatures are manifestations of the subconscious boiling over into a world where feelings are not often expressed. They are a personal pantheon; gods and spirits invented to explain the complex and confusing nature of modern life."

Look out for an upcoming exhibit at Chemeketa State University in Chemeketa, OR, featuring the work of Pahl Kluchan and two other artists. He can also be contacted for purchase information and further information on his work at P.O. Box 3320, Westville Station, New Haven, CT, 06515.



Innocence and Experience
1996, 22" x 26", oil on canvas



Red Rabbit Drops the Egg
1999, 24" x 36", oil on canvas



Room Mates
1995, 18" x 36", oil on canvas

"Sometimes, I don't know why I have painted a particular painting until several years later."



"The Cacophony Society is forever metamorphosing and is a different experience from one city to the next, and from one event to the next."

Photo of the 20th Anniversary of Hooters



Clown Love Hooters! And BBQ wings with beer



We witnessed Michael & the New York Bus on 42nd St and rock for about three blocks before they threatened to call the cops and here we all are...including on top, we heaved. Photo by Ducky DooLittle



Rock Candy Has Chosen 8-9 Hooters (90's) - real at "Clown Love (Hooters)"



Snuffy The Sheep-Eating



Pony nation: waiting for our ponyfarm sunrise to Dwarfish Staten Island. We were repeatedly harassed by a group of homophobes until we moved it.

Our crackpot scientist, Miss DooLittle, examines this eclectic circle of chaos from their origins on the West Coast to its manifestation on the East Coast. Join us for a journey into the realms of discourse as she shares evidence of the Brooklyn Chapter... You'll find us in Tiki bars, back alleys, bowling alleys and in the sewers under your city. No, we are not mole people; we are The Cacophony Society. In a nutshell, "A loose network of humans devoted to the pursuit of experiences beyond the mainstream." The Cacophony Society is forever metamorphosing and is a different experience from one city to the next, and from one event to the next. If you are a bridge climber, a clown, an artist, a man in a monkey suit, a musician, or a shameless buffoon, this is the place you will find your peers hard at work. There is no set structure and no leaders. There are no dues and you may already be a member!



We witnessed Michael & the New York Bus on 42nd St and rock for about three blocks before they threatened to call the cops and here we all are...including on top, we heaved. Photo by Ducky DooLittle

The Cacophony Society

By Ducky DooLittle



Winner of the Big Carrot Costume Award for the "Worst Female Rabbit Get-Up".



Our waitress "Skippy" shoots one off at "Clowns Love Hooters!"



The Public Nurse

"There is no set structure and no leaders- there are no dues and you may already be a member!"

Matthew as Money Bunny



A cross-eyed Ducky at Santasm '98 in New York City. Every year, in every city, Cacophony Santa Clauses convene to give gifts, sit on each other's laps, drink beer and tip strippers!



Pack of evil Santas from San Francisco. They came from every city that year to the national Santa convention and numbered over a hundred in all.



We don't quit until every last Santa is thoroughly drunk and dirty.



Sneery appearing here as a dead Carmen tourist don your gay apparel at the La Cacophony Tiki Halloween.

Since 1991, Reverend Al, a self-described art-damaged malcontent, has churned out an endless parade of demented events and field trips under the umbrella of the LA Cacophony Society. With great detail he has presented night after night of spectacles that feature Heaven's Gate-themed caravans, alien sex laboratories, haunted houses, ugly beauty contests and Charles Manson cheese sculptures. He has led excursions through the sewers of Los Angeles, through the eager-to-recruit, open doors of weird religious cults and annually protests the Grammies while sporting clown get-ups. And that's just the Los Angeles chapter! The Cacophony Society was actually born in San Francisco, as an offshoot of the famous Suicide Club and continues to spawn monstrous babies in every city and around the world. There really isn't a single person who would try to take credit for what The Cacophony Society has become. It is a collection of creative, industrious types.

Killer & Ducky at the LA Cacophony Tiki Halloween



The Society has no funding and makes no dough. The events usually cost very little and are open to anyone foolish enough to participate! We can be found in every major city on the West Coast, and hopscotch our way across the country from Phoenix, to Chicago, to Detroit, and have spread over the years like a creative, chaotic virus.

I, myself, have gutted more than my fair share of stuffed animals in an effort to make my own dog/monkey/Santa/clown get-ups to cause a Cacophony ruckus here in my hometown! The Brooklyn Cacophony Society has taken fifty people in rabbit suits to the Staten Island Ferry, packed down bowling and sponsored a bridge climbing Santa Clause expedition to the top of the Brooklyn Bridge and even used our own deep twisted subway systems as a venue for our madness.

Take a look at the evidence that Art?Alternatives has unearthed and then go on an exploration of your own! See if you can find us beneath your streets!

The Cacophony Society has chapters all over the country. To find out more information about the one near you, check out their web site at www.cacophony.com.

"The events usually cost very little and are open to anyone foolish enough to participate."

Kinky Crackpot

By Goat

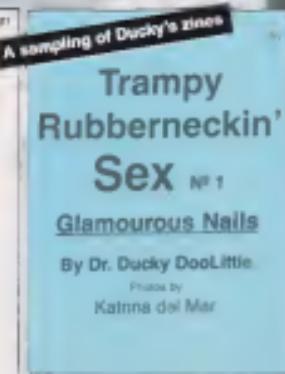
One day in the park, an innocent malcontent began feeding cherries to squirrels in an attempt to get them drunk. "Keep in mind, these were fucked up NYC squirrels with bottle brush tails and scrappy fur. They could have been drunk on something else." Her imagination and realization of her love for experimentation spawned the creation of Dr. Ducky DooLittle, crackpot sexologist, sexual scientist. "I made up that dumb name and stuck it in my brain. I always want to know why things happen, but I don't take it too seriously."

Now the good doctor tours the country, writes & publishes several catalogues and zines, plus has an entire web site devoted to "sexual curiosities." What began as personal exploration through erotic writings has evolved into a multimedia tour de force. Her performances have included such characters as Patita del Muerto—Mexican Wrestling Superstar and Ginger Vitas, the stripper who bumps, grinds, brushes and flosses. She also appears as Knockers The Clown, who sings the praises of clown sex and sits on cakes. "To date I have sat on 159 flaming birthday cakes." She has appeared on the Howard Stern Show, HBO, Talk Soup and the Sally Jesse Raphael Show. "I know it confuses people but I am more concerned with entertaining myself than anyone else." Even so, Ducky's fans are enamored with her. "A lot of women like me because I have a big ass and I am far from being a magazine model— yet I exude sexiness."

Ducky's newest endeavor is her fully interactive web site. "I realized this is a medium people like to consume and I need to respond to their demands. Everyday I write a personal note and give sexual factoids. Every week I write a new article and interview sexually powerful people. I even have a DuckyCam that is on 24-hours a day and I do a live weekly show! The best part about building my own stage online is that I still get to perform and present new material and never have to leave my house!" With two books in the works, taking a break from performing couldn't come at a better time.

Get into Dr. Ducky DooLittle online at: www.drducky.com

Photo of Ducky by Mark Anthony Lacy. Background logo by King Velveeda.



Animator Chris Prynoski

Toons, Hot Rods & 12



"I've always liked drawing and making stupid movies. Animation seemed to be a perfect blend of the two."



Twelve loving retard-
Chris Prynoski

Character from Chris
Prynoski's project, Motorcity

"I've always liked drawing and making stupid movies. Animation seemed to be a perfect blend of the two." This realization came to Los Angeles animator Chris Prynoski well over a decade ago while he was still watching the A-Team and pissin' on train tracks in Trenton, NJ. "You can really get into an animated film and have the kind of control that isn't possible in live-action." He's influenced by everything from Ralph Bakshi, Big Daddy Roth and Jim Henson to weird art comics, films and...the number 12. Chris is a workaholic with a new animated series in the works and a plethora of credits already to his name, with no signs of letting up.

After graduating from the School Of Visual Arts in NYC in '94, Chris quickly landed a job with MTV's newly created cartoon company. "Over the next few years I worked as a storyboard artist, designer, layout artist, animator and director on shows like Beavis and Butthead, Darla, and The Head." This gave Chris the opportunity to direct the hallucination sequence in Beavis and Butthead Do America, which was nominated for "Best Animated Sequence In A Feature Film" by the National Cartoonists Society. That's when MTV really took notice of him, which gave Chris the chance to pitch his own animated project, Downtown. Based on candid interviews on the streets of NYC and his own experiences with friends at college (including the author of this piece, who played himself in the series.—Ed.), Chris spent several years developing, pitching, animating, and directing 13 episodes of the series, which was unfortunately short lived. "The reviews were great for Downtown and so was all the feedback from the animation groups, but the MTV executive who cancelled the show apparently didn't like it enough." Undaunted, Chris moved out to LA, and with the help of his fiancée Shannon and many others, quickly began work on his next series.

The current project is Motorcity. Set in the near future, the concept came to Chris one night by accident.



Alex & Goat from MTV's Downtown



DOWNTOWN



"You can really get into an animated film and have the kind of control that isn't possible in live-action."

"I was dreaming about this super futuristic world where hot rods are illegal and I was hauling ass in this tricked out muscle car. I got up and thought that it would make a cool cartoon." Chris is currently working on several different treatments for it, but it is probably best described on the homepage of its website, <www.motor-city.com>. Motorcity is the Dukes Of Hazzard meets Akira. It's American Graffiti and Big Daddy Roth. Rumbling with 8-cylinders into the world of sci-fi, it's the heart of American car culture driven to the next level." It's illustrated more simply in Chris' own words, "It's about drivin' and fuckin' and crashin' and being American! I love that kind of shit!" And to think he owes it all to the number 12!

To see more of Chris Pynoski's work, check out his website for images, t-shirts and dream-induced delusions of debauchery at: <www.titmouse.net>. (The subject and author of this article, as well as another contributor to this magazine, all belong to a mysterious cult of worshippers of the number 12...—Ed.)



Images from online music video for rap group, Ehwood



Motorcity hot rods!

STILL LIFE WITH ROBOTS



Sparky & Magenta
1994, 18" x 24", oil on canvas



Stewpot Head Robot
1994, 20" x 20", oil on canvas



Smoking Robot
1994, 18" x 24", oil on canvas



Tiny Green Robot
1994, 18" x 24", oil on canvas



Smoking Robot
1994, 18" x 24", oil on canvas



Smoking Robot
1994, 18" x 24", oil on canvas



Peggy Gus
1994, 18" x 24", oil on canvas



Zoomer's Restaurant
1994, 22" x 22", oil on canvas



Astronaut Robot
1994, 14" x 24", oil on canvas



Mrs. Mustard
1994, 16" x 20", oil on canvas



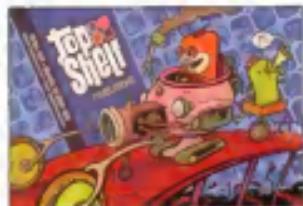
Malefact Issue #7

This ain't your daddy's zine. If it is, your family is twisted. *Malefact* is a black & white large format art zine featuring artwork and comics featuring on the malicious edge of dementia, which takes an open mind and a strong stomach to read. Concocted by artist and editor Fuckin' Crites and his anonymous female partner, the zine attempts to bring to light the deviant side of social-transgression. Featuring artists such as Mike Diana, Ivan Brunetti, D.B. Velleeda, Bruno Nodalin, and a plethora of others from around the world, the artwork offers a look at bizarre fetishes, anti-religious iconography, child molestation, and many other subjects few artists are willing to address.

The important thing is to look at all of these images as art and not assume that the zine is either promoting or condoning these actions. While reading such selections as "Grell But Kindly Old Ass-Hulfer" by Ivan Brunetti or "Coconut Head Horror" by Mike Diana, I was sadistically amused! However, this zine also brings attention to the downfall of Western civilization. Issue number 7 features another installation of "Kids Korner", which gives actual accounts of children from ages 6 to 18 committing crimes such as assault, rape, and

even murder. See, *Malefact* is simply art imitating life.

To learn more about *Malefact*, check them out online at: <http://slashtecnet> or write to: *Malefact*, P.O. Box 464, Alexandria, VA 22313-0464. —SR

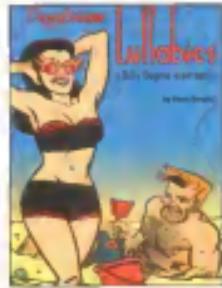


Top Shelf Productions

It always amazes me when culturally ignorant types come over, see all my comic books and say, "I can't believe you have so many comics! Aren't you a little old for that?" Instead of answering, I'll toss a Top Shelf title to these unenlightened dots. Because, as their press release states, these comics appeal, "to the 18-40 year old age group, male or female, in the metropolitan centers, college towns or otherwise culturally hip communities."



Top Shelf was originally started by Brett Warock, but unfortunately went belly up. Says Brett, "I have a great eye for design and art direction but suck horribly at crunching numbers." So Chris Storos became



Warock's business partner in 1997, with both of them taking care of editorial matters but keeping Brett more towards production and away from the numbers.

Top Shelf has slowly been making a name for itself in the comic book marketplace, utilizing the talents of such artists and storytellers as Tom Hart, Peter Siedlecki-Gornet, James Kochalka, Dean Haspiel, Ulana C. Zohajkewycz and Craig Thompson, whose story "Good-Bye, Chunky Rice" has been Top Shelf's best-seller to date. This debut from Craig Thompson is a classic search-for-meaning story, beautifully drawn and thoughtfully written



Top Shelf books are story-driven, beautifully put together, with great attention paid to detail. For more information on their titles, contact them at Top Shelf Productions, Inc., PO Box 1282, Marietta, GA 30061-1282, or via the web at: <http://www.topshefcomix.com>. —MR



**Leeteg of Tahiti:
Paintings from the
Villa Velour**
John Turner & Greg Escalante
Last Gasp

In the 20 years he spent in Tahiti, Edgar Leeteg produced more than 1,700 paintings on velvet, most depicting Polynesian beauties at play or simply looking seductive in lush tropic settings. Leeteg's biography guides us through the history of the velvet painting, from Victorian still-lifes to the omnipresent Velvet Elvis, and we learn the life story of the man inside the Villa Velour. What was once considered kitschy is now becoming a respected form of art—take heart, Tiki fans!—AM



**Visions of the West
From the Collection of J.P.
Bryan, etc.
Gibbs-Smith**

A gorgeous tome which explicitly shows the cultural mish-mash that is often labelled "Western Art." So much more than a Frederic Remington sculp-

ture or a Georgia O'Keeffe painting, the art of the West encompasses influences from Spain and Mexico, various Indigenous Native American tribes, slaves and the sons and daughters of slaves, as well as a variety of European immigrants.

The book catalogues examples as different as leather and bead work from the great Plains tribes, colorful festival masks from Mexico, religious art from Spain, beautiful silver work in the form of extravagant spur designs and engraved firearms, and works by modern "outsider" artists such as the prolific John Willard Banks.



Visions of the West also includes a fascinating chapter on cowgirls, which contains rare photos of rodeo riders and their ornate outfits. In fact, the book does everything it can to emphasize the diversity in Western art, making it a valuable overview of the style.—JM

**Blab!
Ed. Monte Beauchamp
Fantagraphics Books**

Beauchamp has done it again. Newest in the series, *Blab! #10* incorporates the work of such artists as Spain, Gary Panter, and Blangwell to create a frosty, chaotic collection of noteworthy comics of past and present. Textual accounts of the lives of performer Jackie Wilson [by Jeffrey Steele], and boxer Jack Johnson [by Cwilkik & Ladden] are included to give you a rest from the mind-bending graphics. —AM



**Gates of Heck
Editions**

Katherine Gates deserves to have her ass kissed on Broadway...at high noon...on a Monday. Through sheer will, anavid love of all things profoundly weird, and her own money, she has established one of the coolest publishing houses on the planet, *Gates of Heck*. Each piece in the catalogue is endlessly engaging and entertaining, such as Maurice Vellekoop's *ABC Book: A Homoerotic Primer* and its companion piece, Steven Carbo's *ABC Book: A Drug Primer* or Charles Burns & Gary Panter's *Facelast: A Creepy Mix-and-Match Book of Face Mutations*. Some are so unusual you wonder how Gates managed to pull it off; check out *Matriarchy: Freedom in Bondage*, rare drawings and illuminated letters by 86 year-old submissive Malcolm McKesson or *The Narrative Corpse*, which resurrects the dastard "chain story" game with 69 modern comic artists drawing three panels each of the tale. And one of them is so astounding in its depth, enchantment, and approach that it makes me wanna kiss Katherine Gates' ass on Broadway—oh wait, I already did that. *Original Sin: The Visionary Art of Joe Coleman* is a comprehensive collection of Coleman's work with all kinds of cool commentary, analysis [as in *Jungian*], explanation, and even a Joe Coleman timeline. This book will suck you into another realm quicker than 3 hits of acid and a strobe light; it's like catching the Express to your subconscious. If you don't own it, go out and get it now. For info on the whole lot, call (800) 213-8170 or go to: <www.heck.com>.—JM

Pictures From The Pumpkin Patch

What one experienced as a child can often determine how one sees, perceives and interprets all things later in life. So what the hell happened to Brian Blair? As a child I spent most of my time in my room drawing and creating movie strips and cartoons. I also spent much time watching pinup calendar models. You see, though, I was afraid to let my creative juices flow, which is why I always worked on my art at night, when few, if any, people were around. I was afraid of being discovered. I was afraid of being found out.



Communion

THE ARTWORK OF BRIAN BLAIR





"I obtained a lot of my creative vision from watching classic horror movies and reading sci-fi and horror comics and magazines."





All kidding aside, the comical and somewhat maniacal styling of Brian's work, which he produces out of his studio Pumpkin Pulp Productions, has struck the fancy of galleries and musicians alike. He has exhibited his work in several galleries in California and his home state of Indiana and his artwork has been featured on various CD covers. But Brian isn't done yet. "I am currently trying to get a comic strip and cartoon series that I have created into syndication and I'm also working on publishing a new series of trading cards." All of Brian's work is not only marketable, but also very personal. "They are the seeds inside my heart and soul."

For more info on Brian's work, check out his website at www.pumpkinpulp.com.



by Lauren Binkin

PERSONAL MONSTERS

EPIC DERMIS

MICHAEL LOWELL MTEAGUE



Epic Dermis #1
1990, 10.5" x 16", mixed media



Pagan Women and Applied Appliances
1987, 22" x 24", oil on canvas

"AS MUCH
AS I FEAR MY
MONSTERS,
I AM IN AWE
OF THEM."

No orifice is safe from the imagination and paintbrush of the artist known as mteague.

"The terrors of the world are trying to get in just as the terrors of the soul are trying to get out," he says of the eyeballs, ears, noses, and mouths bulging with every object from cows to cucumbers which populate the landscape of his work.

Displaced tongues and teeth, watery, shiny eyes which don't fail to convey mood, despite the brain cavities stuffed with more mundane objects, and faces within faces ("My monsters are always in danger of being blinded by the debris that envelops them.")—these are mteague's monsters.

"I guess a monster for me is not so much a thing as it is a sense. Sometimes it is a vague fear, the possibility of a real monster. And as

much as I fear my monsters, I am in awe of them: I believe that absolute fear and the sublime are very close to one another."

mteague has drawn monsters since childhood, and since entering adulthood, has painted them. He says that they inspire him to paint. "Perhaps the monsters of my childhood loom largest in my memory, and now I am reduced to chasing their shadows with paint brushes. Perhaps that is the curse of getting older: you begin to chase your monsters more than they chase you."

Aside from his painting, he also has been involved with the realm of comix for over ten years. His tales sometimes deal with disfigured children who are visited by "indifferent angels bearing kitchen appliances," and others altogether resist classification.

SOME OF MTEAGUE'S COMIX DEAL WITH "DISFIGURED CHILDREN WHO ARE VISITED BY INDIFFERENT ANGELS BEARING KITCHEN APPLIANCES."



Untitled



Title Slippy
1990, 32" x 32", oil on canvas

Painting itself is a "purely reflexive activity for me," says the artist. He finds it largely emotive in its origins and execution, whereas comix are mostly analytical, requiring abilities like writing, lettering, and graphic design, as well as artistic ability. "I find myself going to each medium for different personal needs. It's a little like portfolio dating."

In January, issue #1 of *Epic Dermis* will be available for just \$6.50 directly from Michael Teague. He can be contacted at (812) 333-6152 for purchase info and other info as well.

EPI G O D S R M F S



Epic Dermis #2
1989, 10.5" x 16", mixed media



"**MY COMIX, LIKE MY PAINTING, ILLUSTRATE WHAT GROWING UP AS A SEXUALLY REPRESSED SOUTHERN BAPTIST CAN LEAD TO.**

Our Man Shag

by Jean-Chris Miller

Although he's only been showing his paintings for the past 5 years, Shag's gallery exhibits routinely sell out. Pop art lovers just can't get enough of his swank, retro-tastic work—he's created a world in which Polynesian idols mix it up with robot men from outer-space, "cool" is exemplified by sunglasses or a turtleneck sweater just as "sinister" is exemplified by green skin or horns, and Sammy Davis Jr. can always be found at the best table in the house. It's a place where Shriners raise hell in their Alcazar-emblazoned fezes and jaded divorcees hob-nob with the dark gods of the ancients. Our man Shag sucks up the most evocative icons from the Beatnik-Jet Set-Swinger period and spits them back out onto colorful canvases (well, actually, he works in acrylic and vinyl paint on board).

Still Life With Blowfish
1996, 18" x 24"



Three Cats and a Hammond
1997, 16" x 20"



Black Lung
1990, 12" x 15"



The Hot, Hot Tub
1990, 15" x 20"

**It's a place where
Shriners raise
hell in their
Alcazar embla-
zoned fezes and
jaded divorcees
hob-nob with the
dark gods of the
ancients.**



The Noise From the Basement
1990, 10" x 20"

A primary influence on Shag's style is underground legend Jim Flora. From 1947 to 1956, Flora designed jazz album covers for Columbia and RCA Victor and his distinctive illustrations were the foundation for one of the definitive graphic styles of the period. Evoking the modernist influence of artists like Joan Miró and Paul Klee, his pieces were purposefully flat and cartoon-y but with an edginess that summed up the psychosis of the atomic generation: Western man gone wild on jazz, booze, sex and a strange attraction to erotica. But whereas Flora was illustrating the world that was happening around him, Shag, through the gift of hindsight, uses a similar style to gently mock and reveal the artifice of this strange, transitory era.

The symbolism of each character in a Shag painting is easily recognizable to anyone familiar with the post-WWII/pre-Vietnam era, but the meaning has been funneled through the ultra-cynicism of a new millennium, resulting in work that is hip because it makes fun of work that was hip.

Currently the artist has a solo exhibition at La Luz de Jesus Gallery, in Los Angeles. The show, titled "J is for Jetsetter," chronicles the twisted travels of a hedonistic globe-hopper, circa 1965.

You can email Shag at: shag@flash.net and check out more of his work at: www.shag-art.com.

Shag, through the gift of hind- sight...gen- tly mocks and reveals the arti- fice of this strange, transitory era.

Rome Adventure
1999, 18.5" x 26"



A Case of On-the-job Drinking
1999, 13" x 17"



The Distracted Patron
1999, 21" x 25"



Writers Block
1999, 18" x 25"





Return of the Pink Elephant
1996, 18" x 22"

Self Portrait with Girl, Robots & Cat
1996, 20" x 22"



A Short, Straightforward Interview with Chris Legato Orr

"Before you read this,"
Cris Legato Orr started
out her email, "I wanna
say I'm rather bad at
this sort of thing..."

Alright, well, her
spelling was a little
off ("atrocious,"
she warned)
but just a little,
and I'm no
spelling queen
myself (that's
what spell-check
is for!) Other than
that, **Cris Legato**
Orr is articulate,
honest, and very
clear about
her work.

Art? Alternatives:
What made you first
decide to start crea-
ting art out of the
carcasses of dead
animals?

Cris Legato Orr:
I have always liked
the aesthetics of
bones. They're beautiful to
see and feel. I think that
they are art by themselves.
I've just sort of embellished
on their beauty.

A?A: Did you work with other
found objects prior to this? In genera-
lal, what type of artwork did you do
previously?

CLO: I never really did 3-dimen-
sional type stuff before I got into
animal and bones. I used to do
painting, mostly. I painted
countless leather jackets,
but that was all for other
people. So it was mainly
album covers and stuff
like that—not creative
enough for me. I found I
could do so much more
with sculpture and
photography...

A?A: Have you had any
problems with animal
rights organizations or
individuals?

CLO: I've had people say
that I'm twisted for using
dead animals in such a
"disrespectful" way. But
all of these animals
were killed by
someone else's
vehicle or died com-
pletely naturally. I
didn't kill anything. I
don't even eat meat.
Personally, I don't see
the harm in rearrang-
ing a body,
human or otherwise,
though I suppose I
could see
where it might be offen-
sive to others.

*"I have always liked the
aesthetics of bones. They're
beautiful to see and feel."*

Untitled, polaroid transfer



Serpent detail II



Arachnids detail II

**"The idea that
everything
is blending—
metal, flesh,
hate, plastic,
love. I guess
that's what
comes across
in my stuff."**



very much time to work lately. That [emotion] kind of guides the work and it gives me a great outlet, but if [the piece] is not working out, I feel even worse. I guess there's some anger in there, too. I've never really thought about the emotional half of the artwork, though. People have told me that they see pain in the art, but that's not what I'm feeling when I do it. Maybe when I was an angst-ridden teenager it was, but the last five years have been good to me. The worst thing I deal with is frustration.

A7A: Do you go into each piece with a rigid plan of what it will be, or do you let it flow and evolve somewhat on its own?

CLO: There's usually a very light frame for what it might look like, but mostly it's me rummaging through my stuff and seeing what looks good together. Most of the time I build it as it comes.

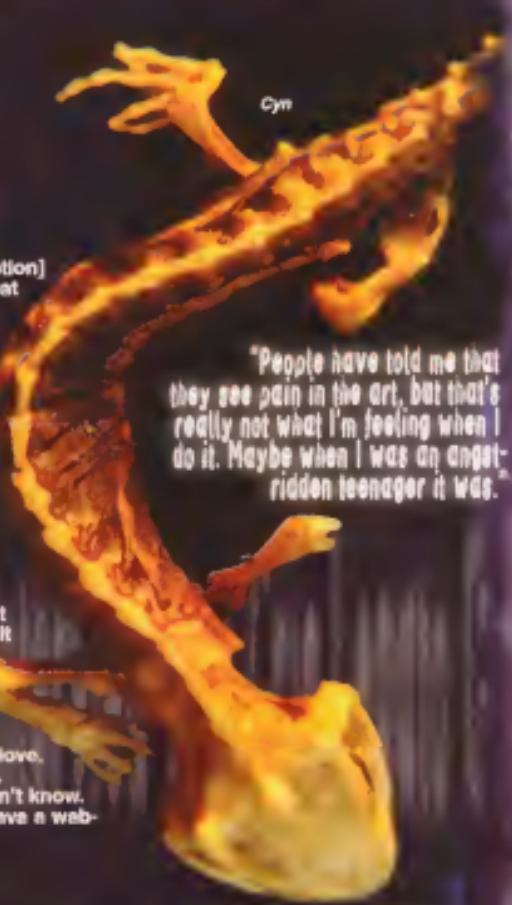
A lot of people say that there's an obvious struggle with bio-mechanical things going on in my art. I guess that's kinda what I put into it. The idea that everything is blending—metal, flesh, hair, plastic, love. I guess that's what comes across in my stuff. Whether I put it there on purpose or not, I don't know. Your guess is as good as mine. The Amish have a website...that's just weird...

You can contact Cria Legato Orr care of Art?Alternatives magazine.



The Frog's Prayer detail

If Snakes Could Dance



"People have told me that they see pain in the art, but that's really not what I'm feeling when I do it. Maybe when I was an angst-ridden teenager it was."



Self Portrait

The Evils of Disney & Christianity

Parents take note: This is what an upbringing in a picturesque, rural New England town can do to a child!

Oh, sure it all sounds so innocent. Skot Olsen started out with "an opaque application of watercolor," from which point he moved next to oil on canvas, and finally on to acrylics. "I can achieve greater detail and pull off more dramatic lighting effects with acrylics." Uh-huh. yes. *Disturbing* lighting effects. *Unsettling* detail.

Aren't you glad he didn't stick with oil or watercolor? Me too.

Although he did stick with a similar subject matter. Talking about his tastes when he was a youngster, Skot had this to say: "I liked to draw monsters, mostly. Huge monsters attacking cities...and rotting corpses. I have piles of rotting corpse drawings from when I was young." His cartoonish style also has roots in childhood: "I watched a lot of Disney stuff when I was young and I really think this was a major influence on how I draw. Also, it helped me gain my sense of evil."

And it seems that there was another root for his sense of evil: "I paint a lot about Christianity. I think it is one of the most evil forces history has ever known."

It's My Party and I'll Die If I Want To
24" x 36", acrylic on canvas



Dance of the White Devil
16" x 20", acrylic on canvas



It's a primitive religion in both its beliefs and practices. They have a bloody tale of violence and torture over a thousand years long and continue to this day only because of force and brainwashing techniques. So many of today's problems can be directly linked to Christianity, which is why it impresses me so. I like to point out how anti-human and destructive it is through painting. I was never exposed to anything negative in the church growing up; I just didn't believe it. We didn't go regularly, so I escaped the mind control techniques they employ on young people."

In reaction to the controversy over last year's "Sensations" exhibit at the Brooklyn Museum: "Just another example of how controlling and evil Christianity can be and how small-minded Christians are."

The Old Man and the Sea Monkey
30" x 30", acrylic on canvas

ART?

Anytime someone does something they can find to be remotely anti-Christian, and does it in a public place; they feel they need to shut it down. I didn't even think it was anti-Christian, and I certainly didn't think that the mayor of New York should have done what he did. I think it made him look like a bigger ass than he already does."

I could not agree more.



"So many of today's problems can be directly linked to Christianity, which is why it impresses me so. I like to point out how anti-human and destructive it is through painting."



Shurian Salad
10" x 20", acrylic on canvas



Fingertrap
20" x 24", acrylic on canvas



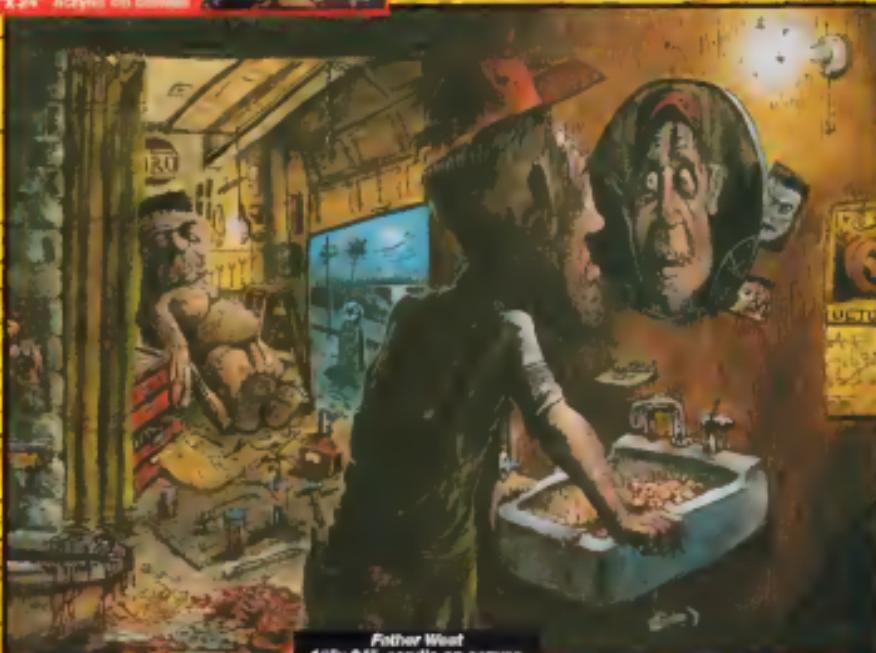
Father West
10" x 24", acrylic on canvas

It is these strong feelings and a realist outlook which runs through his nightmarish landscapes. His paintings recall to me Tom Waits' Rain Dogs album; the raw, gritty nature of the subject matter, unevenly lain against a backdrop of oddball characters and cartoon imagery, perhaps.

Giuliani and his censorship posse would have problems with Skot Olsen because he is telling the truth about a lot of different things they would rather the masses not consider, and Olson is making his statements very tangible with his technique.

Parents, take note: This is what an upbringing in a picturesque, rural New England town can do to a child! It can turn him into a thinking human being, a talented artist who treats his thoughts with expertise in his artwork. It can turn him into a realist, but one with a sense of humor and a love for life.

Skot Olsen can be contacted through Rotten Ink, P.O. Box 2157, Montclair, CA 91763, phone (909) 624-2332, fax (909) 624-2392, email: rotten@rottenrecords.com.



A New Look At Old Ideas

The Gnostic

Friends Network

Back in 1994, one man began having startling realizations about "the very foundations of his being." He then discovered several texts describing Gnosticism, one of the three main branches of primitive Christianity. "Somehow, these ancient heretics had already discovered and written about almost everything I had always suspected." Now, as the Reverend Illuminatus Maximus, a modern gnostic, he uses the Internet to educate the masses through The Gnostic Friends Network. Let the Reverend tell you in his own words, his interpretations of these rediscovered texts.

"The gnostics were true spiritual anarchists. They didn't believe in hell or the devil, original sin or the crucifixion of Jesus. They believed that this entire universe is just a dream in the mind of a Supreme Being who is basically unknowable. The God of the Bible is actually a fallen angel named Yaldabaoth who created the earth as a prison so that he could trap human souls here and trick them into worshipping him. The holy cosmic serpent almost freed us once, but Yaldabaoth prevailed.

"The gnostics were constantly writing new scriptures, based on their own dreams and otherworldly insights. Their goal was not to be 'saved,' but to remember where they came from and 'snap out of it'—to be enlightened. Some gnostics lived in the desert as celibate vegetarians. Others practiced sex magic and held orgies as a way to celebrate Easter. Gnostic teachings were so popular that they almost threatened to completely take over this new religion of Christianity. Eventually the Roman Empire adopted the orthodox Christian Church, the gnostics' main rivals, and the gnostics were exterminated. Their scriptures were buried in a jar in the Egyptian desert in 380 A.D. and weren't discovered again until 1945. But their legacy lives on.



LITE DAZE

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Colorburst!!

10 WINGED MAXIS

with the stuff that dreams are made of™

Visible Heavens

Dazed by toxic shock syndrome and lost in a hallucination, a young woman rides a magic-carpet tampon off into an ethereal representation of Primal Women while all-seeing eggs drift lazily by.

According to gnostic mythology, the god-desse Barbelo created the universe of time, space and matter through a similar act of primordial cosmic menstruation.

Smell This

This picture shows the gnostic symbol of the universe—the ouroboros, a vast cosmic serpent devouring its own tail. Here the serpent is taking a break from its steady diet of tail to force a man to smell a dirty old shoe. The man in question stubbornly refuses to recognize the cyclical nature of existence—thus he must rely on his sense of smell, the source of humanity's oldest and most powerful memories. We can only hope that he will some day awaken.



THE KNOWLEDGE OF GOOD & EVIL
[HTTP://WWW.ENEMIES.COM](http://www.enemies.com)

the McPlanet Kidz Club™ new Sooper-Sized combo:

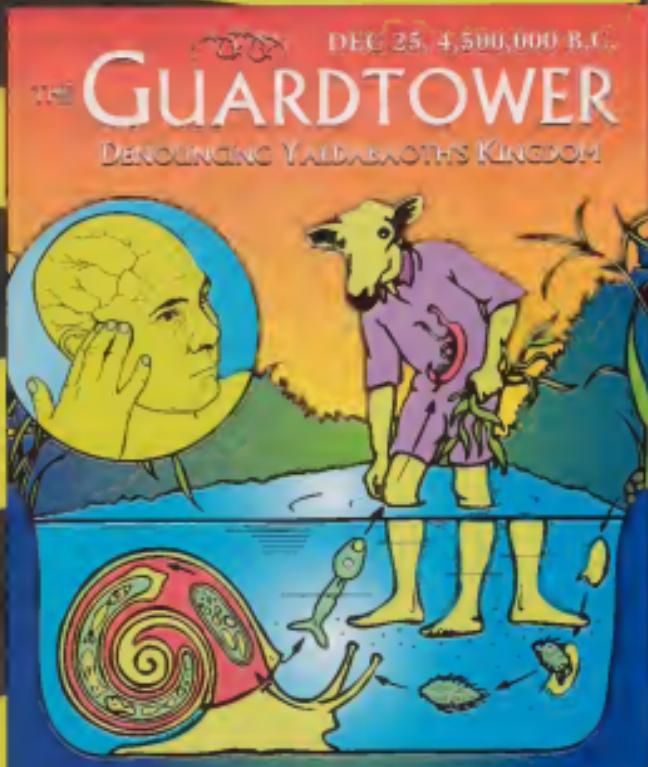
CRAPPY MEAL for KIDS!



(under 12 only - over 10 billion starved!)

Human Sacrifice

Perhaps nothing illustrates the outrageous hypocrisy of consumer consensus reality better than that beloved institution, McDonald's. Millions of people starve all over the world, and yet we in the industrialized west remain hypnotized by a clown who dances around in that candy-coated parallel universe called television enticing children to eat more ground beef. This picture can also be seen as a representation of the haves vs. the have-nots in its most basic form. The gap between them is also a gap in understanding.



IGNORANCE: IS IT HEREDITARY?

Guardtower Cover

This picture illustrates the primordial origins of human consciousness in a womb-like Garden of Eden; yet, even here, evil is close at hand, setting in motion a cosmic conspiracy to thwart the first man's fumbling attempts at self-knowledge. Something must have happened to our genes at the beginning of time, because ignorance is hereditary.





JESUS SEED FOR YOUR SKINS

Jesus Seed For Your Skins

This lively Jesus encapsulates my spiritual views quite nicely. The serpent is a symbol of kundalini energy, the power of pure light, laughter and freedom bursting forth to liberate the individual from the living death of ignorance and guilt to create the world anew.



The Reverend Illuminatus Maximus dressed as Sennex, the voodoo god of death and sexual regeneration, and his colorful friends.

"My website and my art are all about gnosticism because I love what they stood for—freedom and imagination. They were killed for it back in the day, but as the saying goes, you can't kill an idea. And what the gnostics represented is something so powerful, so profound, that it's only going to come back even stronger than before, which is this: mythology is how we visualize the trajectories of our own lives. And people have the right to TELL THEIR OWN STORIES without anyone threatening to burn them at the stake or accuse them of heresy. The word 'heresy' even means 'free choice'!"

"Another reason I am drawn to gnosticism is because the original gnostics left no art behind when they were wiped out by their opponents, so their mythology is basically a blank slate. Nobody has ever tried to illustrate it before, except me. I've been writing and doing art about gnosticism on the web for five years now, and every day I discover something new, either about them, or about myself."

"Gnosis is eternal for the same reason art is eternal—it's about the never-ending quest to answer the big questions: Where do we come from? Why are we here? Enemies.com is my attempt to answer those questions."

The Rev. Illuminatus Maximus' website, *Gnostic Friends Network* can be accessed at www.enemies.com. He also has plans to update the site as an online encyclopedia, featuring in-depth articles about all forms of gnosticism, all footnoted and hyperlinked. You can email the Reverend directly at: enemy@enemies.com.

The Ultimate Self-Portrait



Years ago, Adam Gray transformed himself into Atomizer, a hotshot tattooist who held his own in a world full of hotshot tattooists. In the early 90's he gained a reputation as a creative, technically skilled inkslinger. A graduate of Savannah College of Art and Design, he was actually a video major with the hopes of getting into film. "But tattooing got the best of me, interest-wise."

Atom's skin art claim to fame is a series of "naughty school girl" tattoo designs which he inked into customers skin, sold as a successful line of tattoo flash, and even pedaled to the skin trade market.

"The schoolgirl tattoos that got me noticed really only seem to be a tattoo thing. I've had a hard time applying them to painting or whatever, although I'm under contract with one of the premiere adult phone services in the country to do their graphics and adverts with schoolgirls."

Atom has now moved from more conventional mediums to the ultimate personally expressive canvas, himself, and in that artistic exploration he plans to reconcile matters of identification and the power/disempowerment of gender. Taking cues from body artists such as Orion, theEnigma and Steve Haworth, Atom is altering his external appearance to better suit his internal self. Under the guidance (and scalpel) of Haworth, America's premiere body modification specialist, Atomizer has undergone a number of procedures, the purpose of which is to create the ultimate self-portrait. "Any act of art is a self-portrait," counters Atom, "since it's nothing more than a recording of the creator's influences, thoughts and ideas up until that point in time. That goes for commission work, anything."

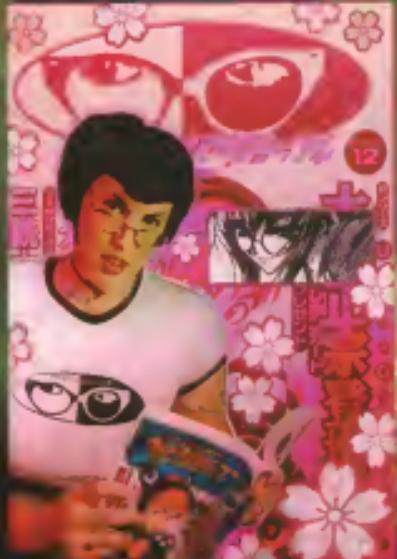
It seems only fitting that an artist who is familiar with everything from the ancient art of tattoo to state-of-the-art computer design should now combine the basic human instinct to decorate our physical selves with the current capacities of surgery and body modification to express that desire.

"The deeper you get into body modifications, the more you become aware of what William Gibson's hacker heroes would call 'the meat': it's the realization that your body is just a container to move your soul around in. And just as his cyber-characters spiral downward into terminal attention deficit disorder, I'm getting the itch to push the limits of what this leaky, awkward food tube can experience."

"Walking the bod-mod trail, even before you develop a serious relationship with pain sensations, you start realizing that there is absolutely no practical difference between lip-stretching, liposuction, or lip-liner tattooed—or lip service, anyone? You customize your car, your house, and your computer or whatever, for the same reasons you do your body. Namely, you aren't 100% as satisfied as you could be with that 'vehicle' right out of the box. Once you start collapsing bigger and bigger constructs with your mind, you get thoughts like, 'Hmmm, maybe this ugly bag of water I'm trapped in isn't even the right model. How much to change the plumbing fixtures on this one, doc?' Matt Greenig's Implant Hut franchise looms ever closer to its grand opening."

This transhumanist element to Atom's current work-in-progress concerns itself not only with issues of gender and destroying old concepts of beauty, but with the possibilities of becoming one's own Creator, surpassing the physical and psychological/spiritual boundaries we have all been taught in order to create a new Human Model.

For all things Atom—plus a whole lot more—check out this website: www.woodoplex.com.



www.girlswithglasses.com





Surfin' With Atom

Here are some of Atom's favorite websites dealing with body modification, transgenderism, etc.

www.atom.com/~atomstudios/resources/bordercrossing/
"Border crossings" has a very eclectic selection of academic topics dealing with all types of borders... from borders between countries to the borders between genders, and a great "cyborg" page for the borders between humans and machines.

www.heathers.net/transsexual.htm
Another excellent page with tons of links, and it's connected with Dr. Camphouse's page www.heathers.net/doctord-atom/, a man who is well regarded as an expert in feminization procedures.

www.purpleline.com
"Zone of the underground web" issue 4 has a great section on surgical enhancements.

www.witchess.com
The definitive site for Wicca and related issues. Shape-shifting isn't just for surgeons anymore...

www.clubminkusa.com
Not ready for a permanent change? Try it for a night at club makeup!

www.genderbend.com
Surf's up on this growing site!

Get the lowdown on transhuman art/fashion/thought/politics!

www.bmrs.freesq.com
The "body modification arm" is the best resource on the net which it comes to tattooing/ piercing/ alteration and the most extreme underground surgery you're likely to see...there are photos of my first implant procedure here.

www.cosmetic-surgery.net
Online referral service and information source...find reputable surgeons in your area, information by procedure, and even cost estimates

www.groovies.com/WestHollywood/Volupte/6102
Geisha... Nicely done photo manipulations and art that has a great futuristic feel.

users.iinet.net.au/~juljulx/xdic.htm
I'm not handicapped; I'm a goddamn cyborg! This is my current favorite page...read about how a chronic disease brought this artist to deal with societal borders.

www.transgenderbulletin.org
Undergoing a total overhaul at the time of this writing...has a great look and promises to be a busy hub for TG issues in the very near future

www.patriciasheld.com
This is the ultimate shopping for transgender fashion and more...very fun site!



THE BEST MONSTER WORK Soon after graduating from high school—and with no formal art training whatsoever—Wes Benscoter began an illustrious career painting his highly detailed airbrush work for record covers. After working mainly for Death Metal bands and labels, he soon got gigs doing illustrations for clients as diverse as The Offspring, Hank Williams, Jr., The Beach Boys, Rancid, and Motley Crue. He also did quite a bit of work for legendary thrash band Slayer, although Wes adds, “Almost every design suffered from bad printing, especially the t-shirts.”

Loss of quality (and creative) control is a common frustration for any artist working in the commercial marketplace...too many cooks and all that. From demanding art directors to incompetent printers, the experience can be a total cluster fuck. “The real problem is the accountants and record label owners,” says Wes. “They’ll take every cent they can steal from you. If they’re not stealing money, they’re trying to steal artwork. Some of the bands make me crazy too. Especially a few of the bigger bands I’ve worked for. You can tell they’re used to people saying ‘yes’ to everything they want.

They’ll ask for some really lame design and I’ll try to talk them into something a little more interesting, but no, it’s got to be their idea. It’s really frustrating because people see it and think it was my idea, and I have to explain that’s how the band wanted it.”

In 1996 the NG Gallery in Tokyo invited Wes to do his first exhibition “Ritual Abuse.” That was quickly followed by another exhibition in Kyoto. Soon after that, Benscoter relocated to Japan. “I moved to Japan because I wanted to get out of the States for a while and it looked like there was a lot happening in Tokyo.”



Midnight Mass
Conceptually freehand airbrush, without any sketching first. I'd like to do more stuff like this.

by Jeni Choi Miller

Chainsaw Diamondberment
Yet another Ed Gein-style cover. I
wanted it to look like a horror movie.
Even 1978, the chain stores really
hated this.



Unfortunately, Japan proved to be less than the hotbed of creativity Wes had hoped for. “I don’t know if it’s the bad economy or what, but it seems like nobody’s doing anything really interesting here—especially because everything’s so expensive. The only thing they like here is cute characters and lame animation. I know there will be a lot of artists reading this who think Japan is the greatest place in the world, but they don’t know what it’s really about. But I don’t want to complain too much; there’s still a lot of cool stuff here. Like Frank Zappa said, Japan is where they do the best monster work.”

Speaking of the best monster work, Wes recently received the highest complement possible when a fellow artist ripped off the cover art he did for the “Human Remains” CD. “At first, I was pretty mellow about it,” he recalls, “but the more I



I like paintings with a lot of stuff to look at. It seems like this one is always overlooked. People always like the real simple ones with a stupid skull or something.

thought about it, the more I got pissed off.

I mean, his comic is one of the top sellers [in Japan], it's been made into animation which they even sell in the States. I bet he's making more off that art-

work than I did. I know every artist at some point looks at a cool image and says, 'I want to do something like that, I like the shadows', but when you hold a CD cover next to your paper and sit there and copy it line for line, you're stealin'.

Currently, Wes is painting a private piece. "I've been working on it for months and months, it's making me crazy. I'm try-

ing to take my time and do a painting that's really detailed and psychedelic. On the side, I'm doing a few pieces for a magazine, another cover for Relapse, and a few private commissions...nothing too serious.

Wes Benscoter currently lives with his wife in Tokyo, where he happily reports, he still eats pizza three times a week. His work can be seen regularly in SMH maga-

zine, the annual Spectrum books, and many record covers. For a lot more of Wes' work and a whole line of cool stuff to buy, check out his website at: www.wesbenscoter.com.



the body painting at NO Gallery (Japan)

I did a live body painting show when I first came to Japan. It was kind of cool...it was at a club with C.C.C. doing live noise while I painted, but the painting I did was pretty weak, I thought. So about a month later at NO Gallery I tried again with much better results.

THE BEST MO



Cat With Bird

I wanted to do something completely different. I think it looks cool if you know my other stuff.



Dragon With Pentagram
this is a good example of the kind of poster I like to do. People always request the real classic kind of demon with horns character, but I like to shake 'em a little more interesting.

N



Geisha

This was inspired by some bizarre soup I saw in Hong Kong. It had this really gnarly chicken foot in it. I wish I saved it...it would have been excellent reference for this piece.

by iblacke

Life of Brian:

The Whimsy of Katsuhiko Satoh

When I asked Katsuhiko Satoh to sum up the body of his artwork in one catchy phrase, he said simply, "Adult Amusement Park." Well, certainly as an observer, I could not have put it better myself.

Entering the world of this young Japanese painter is like entering Walt Disney Studios if it were located on the Forbidden Planet, with various shades of Altaira as your guide. He populates his work with American cartoon icons, aliens and monsters, and a beautiful mixed hag of young women.

Katsuhiko (or Brian, as he asked me to call him during one of our phone conversations) began life in a Buddhist family that decided to send him to an American Catholic school. He says his artwork is a direct reflection of that upbringing. "I always got excited on holidays like Halloween and Valentine's Day. Even today, I still feel closer to American culture."



Bambi and His Friend Elie



My Island of Golden Dreams



One Busy Place



As much of an influence as Americans have been on him, Katsuhiko has the land of Bali to thank for unlocking the door to his true subject matter and style. He tells it best.

"In 1994, I took a trip to Bali which proved to be a turning point for me. One night, as I stared into the Milky Way and listened to Balinese music, I began to melt away in ecstasy. I began to paint, but did not worry about my style and just let myself go. I ended up painting imaginary women in Paradise. It was as if I regressed back to my childhood of four or five; I began painting Bambi, Superman, and Yogi Bear. When I returned to Japan, my paintings were all portraits of my imagination."

Bali also explains the appearance of Katsuhiko's women and the great care that he takes in their creation. "Swept off my feet" is the way he describes his reaction to the women of Bali. He says he is always painting his ideal woman, thus the similarity of female subjects between each work. "When I look at the facial expressions of the women I paint on my canvases, I am thereafter able to paint the scenery around them. [Regarding] the pop images, such as Yogi Bear and Bambi, I envision living with my ideal woman. They would always be at her side, living in the same world."

"One night, as I stared up into the Milky Way and listened to Balinese music, I began to melt away in ecstasy."



Space Adventure
Movie Planet Patrol



Time Tunnel!!!

MISTER...!



THE QUEEN OF OUTER
SPACE
BY Elizabeth Barash
APP MARKET FEB 1986, NO. 5



"...the most important thing is to paint what you want to paint or what you like to paint."

**This Lucky Number
May Be a Winner**



Katsuhiko began painting while living in Tokyo. Many of his friends were involved in various artistic endeavors, and it was a natural progression for him to begin expressing himself artistically. He also did a great deal of Japanese calligraphy when he was younger, so he thought that picking up a paintbrush would be the best creative outlet for him. He has not had formal training, and doesn't see the need for it for himself. His training was, in a sense, self-inflicted.

"After four years of working as a cook, I quit my job and spent three months doing nothing but painting. I literally locked myself up in my apartment. During this period, on the few occasions

I left my apartment, I bought paintbrushes and just began to paint. I didn't have any 'real' canvases, so I just started using some left over heavy stock paper that I happened to find laying around the apartment."

Soon after his 3-month semi-hermitage, Katsuhiko Sato landed his first gallery exhibition, as one of three artists in a group show.

"If I went through the proper channels, that is, going to art school and hanging out in the proper circles, I don't think that I would be able to paint the way that I now paint."

It was two years before Katsuhiko let anyone see his work. He found the criticism nearly unbearable. Instead, he used this time to develop a style that best expressed his vision and built up his self-confidence as a result. "I always have thought that the most important thing is to paint what you want to paint or what you like to paint." After this time, he felt comfortable with his philosophy and painted what felt right to him instead of trying to cater to an audience.

"[Regarding] the pop images, such as Yogi Bear and Bambi, I envision living with my ideal woman...they would always be at her side."

Cinema Scopé: Conquered... Creeping Horror



Too Much Secret Agent Woman

Katsuhiko Satoh

"I would like to see my paintings as windows (flowers) that represent places that are entrances or symbols for the worlds of imagination or non-reality that are different than the 'world' we live in on a regular basis."

Contact Katsuhiko Satoh by phone/fax at 81-3-5340-3680 for purchase information and other info. Keep an eye out for his work in Tokion Magazine, a fabulous, full-color publication, and keep your ears open, too—he's currently working on crossing the oceans to the big 'ol US of A to test out the waters.



Welcome To
Cocoa Beach



Snow Scene



Self-Portrait

KATSUHIKO SELF-PORTRAIT
DEDICATED TO
J.C. PELLER
1999

your time is money...



choose wisely.

www.atimemachine.com

TIME MACHINE